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*The Ideal
Home Music Library*

Compiled and Edited by Albert E. Wier

Volume IX

Sentimental Songs

...

Vocal

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THE IDEAL HOME MUSIC LIBRARY

VOLUME IX—SENTIMENTAL SONGS

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Love's Old Sweet Song.

G. CLIFTON BINGHAM.

J. L. MOLLOY.

Andante.

1. Once in the dear dead days be-yond re-call,
2. E - ven to - day we hear Love's song of yore,

When on the world the mists be-gan to fall, Out of the dreams that rose in hap - py throng
Deep in our hearts it dwells for - ev - er more, Foot-steps may fal - ter, wea-ry grow the way,

Low to our hearts Love sung an old sweet song; And in the dusk where
Still we can hear it at the close of day; So till the end, when

fell the fire-light gleam, Soft - ly it wove it - self in - to our dream.
life's dim shad-ows fall, Love will be found the sweet - est song of all.

p a tempo

Just a song at twi-light, when the lights are low, And the flick-'ring

p

shad-ows soft-ly come and go, Tho' the heart be wea-ry,

*f**mf*

sad the day and long, Still to us at twi-light comes Love's old song, comes

rit.

Love's old sweet — song. —

*f rit.**f animato**rit.*

La Paloma

(THE DOVE)

SEBASTIAN YRADIER

Moderato

The day that I left my home for the roll - ing
And when I come home, from Ni - na to part no

sea, more, I said To rest "Moth - er dear, oh, pray to thy God for
dear on my na - tive

me." And ere we sailed I
shore, A - dieu to the ship

went a fond leave to take Of Ni
where often with chang - ing mind, I've laughed

- na, who wept as if her poor heart would break. "Ni - na, if I should
 and I've wept as veered the light chang - ing wind. Then comes the day, the

die and o'er o - cean's foam _____ Soft - ly a white dove
 hap - py and bless - ed day, _____ Chas - ing all sad - ness,

on a fair eve should come. _____ O - pen thy lat - tice, dear - est, for it will
 sor - row and care a - way. _____ Ni - na so fair, all smiles will be by my

be _____ My faith - ful soul that lov - ing comes back to thee!"
 side! _____ Ni - na so dear, will be my own blush - ing bride!

— Oh! a life on the sea! Sing-ing joy-ous and free, Ah! —

we're go-ing, None are so gay as we!

Oh! a life on the sea! Sing-ing joy-ous and free, Ah! —

we're go-ing, None are so gay as we!

On Venice Waters

(GONDOLIER WALTZ)

HENRY VAUGHAN

OTTO ROEDER

Andantino

Piano introduction in E-flat major, 3/4 time, marked Andantino. The music features a flowing melody in the right hand and a steady accompaniment in the left hand, primarily using eighth and sixteenth notes.

Vocal entry and piano accompaniment. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with a steady eighth-note pattern.

1. 'Tis night on Ven - ice wa - ters, And o'er the calm la -
 2. Far off in gold - en splen - dor The sun goes down to

Vocal entry and piano accompaniment. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with a steady eighth-note pattern.

goon rest, A gon - do - la is glid - ing Be -
 rest, The lights of dis - tant Ven - ice Shine

Vocal entry and piano accompaniment. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment continues with a steady eighth-note pattern.

neath the mel - low moon. The gon - do - lier is
 o'er the wa - ters breast. O gold - en hour of

row - ing, His love is by his side, His
twi - light, O hap - py time of love, When the

rall.

eyes are bright with a glad lovelight, And he sings as they stem the tide:
joy - ous song is borne a - long To the sweet summer stars a - bove:

rall.

Allegretto

mf

1-2. "O - ver the foam we glide, Borne on the rip - pling

mp

tide, Under the dream - y sum - mer skies, Watch - ing the mist a -

cresc.

round us rise, — What though the world be wide, Love's golden star will

cresc.

f *rall.*

guide, Drift - ing a - long, Glad is our song,

f *rall.*

1. 2.

While we are side by side." While we are side by

rall.

side, — While we are side by side."

rall.

Good-Bye

F.P. TOSTI

Andantino

pp *legato assai*

p

Fall - ing leaf and fad - ing tree,

rit.

pp e legato

Lines of white in a sul - len sea, Shad - ows ris - ing on

you and me, Shad - ows ris - ing on you and me; The

legato

swal-lows are mak-ing them read-y to fly, Wheel-ing out on a

rit. *pp* *lento* *cresc.*

wind - y — sky — Good - bye, Summer! Good - bye, good -

col canto *molto legato* *pp* *cresc.*

rit.

bye! Good - bye, Summer! Good - bye, good - - bye!

col canto

dim.

parlato
pp *molto rall.*

Hush! A voice from the far - a - way! Listen and learn, it seems to say; All the to-

poco piu *molto rall.*
col canto

mor-rows shall be as to - day, All the to - morrows shall be as to - day. The cord is frayed, the

rit. *lentamente* *cresc. a poco*

cruse is dry, The link must break, and the lamp must die — Good - bye to hope! good-

dim. *col canto* *cresc.*

bye, good - bye! Good - bye to hope! good - bye, good - bye! —

rit.

parlato *cresc.* *rit.*

What are we wait - ing for? Oh, my heart!

pp *cresc.* *col canto*

Kiss me straight on the brows! _____ and part a-gain! _____

cresc.

_____ a - gain! _____ my heart! _____ my heart! What are we wait - ing

cresc.

cresc. *sempre*

for, you and I? a plead - ing look,

sempre

cresc. *largamente*

a sti - fled cry ————— Good - bye for -

ff *largamente*

ev - er! Good - bye for - ev - er! Good - bye, *rit.*

rit.

good - bye, good - bye.

col canto *p* *dim.* *dim. sempre*

p *pp* *ppp* *rit.*

Sing, Smile, Slumber!

SERENADE

CH. GOUNOD

Andantino

The piano introduction is in G major, 6/8 time, marked Andantino. It consists of four measures. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth notes. The piece begins with a piano (*p*) dynamic.

p

Lead. * Lead. * Lead. * Lead. * Lead. * Lead. * Lead. *

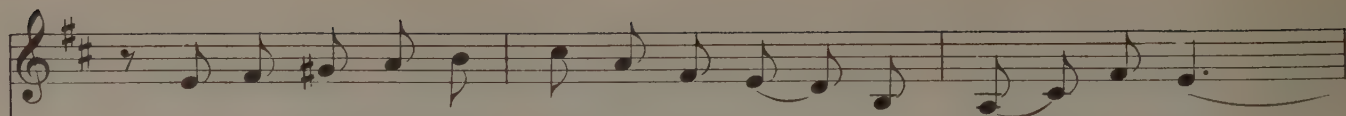
When thou sing - - - est while nest-ling at
 At thy smile - - - on thy lips bud-ding
 In thy slum - - - ber, while fond-ly mine

Lead. * Lead. *

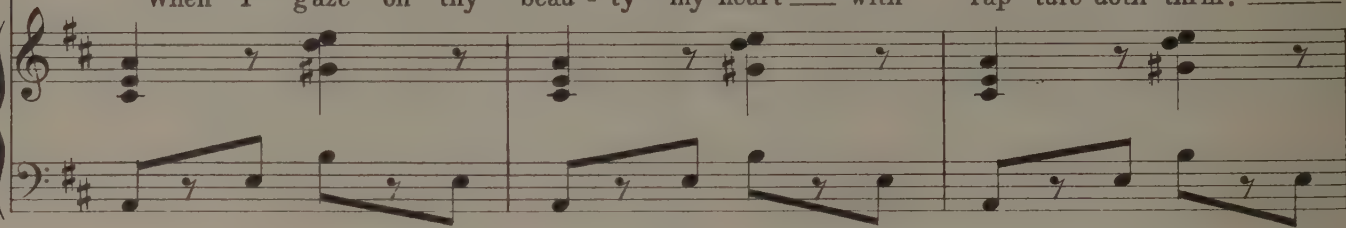
eye close by my side
 love breaks in - to bloom
 eye guards thy re - pose

Dost thou know
 Ev' - ry doubt
 And thy lips

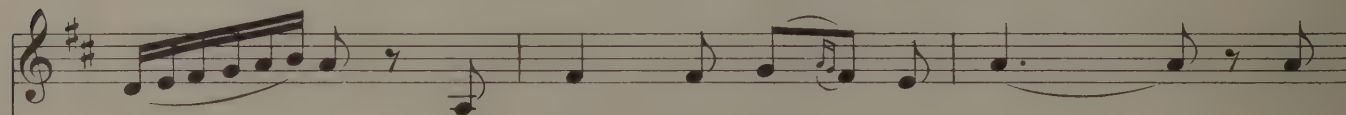
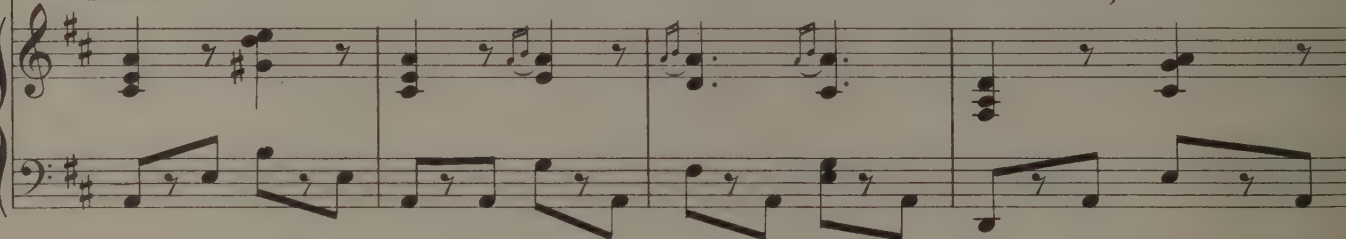
— what my soul un - to thine — would fain con - fide,
 — is dis - pell'd naught but trust in my soul finds room,
 — all un - con-scious to me — thy love dis - close,



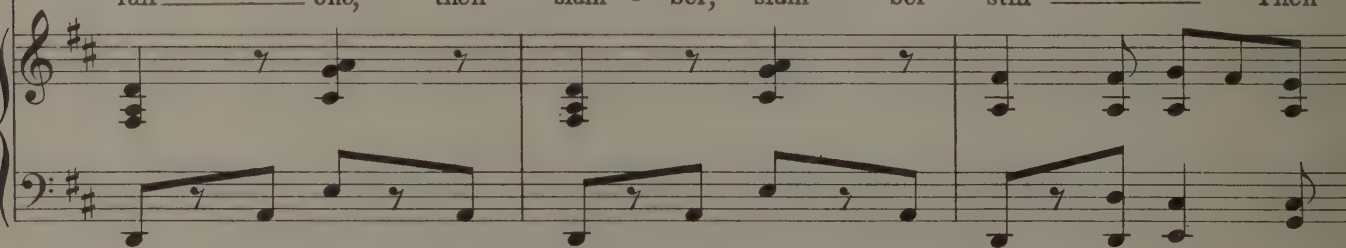
Thy sweet voice wakes the mem'-ry of days render'd joy-ful by thee. _____
 Ah! thine in-no-cent smile speaks the heart that from guile _____ is free. _____
 When I gaze on thy beau-ty my heart _____ with rap-ture doth thrill. _____



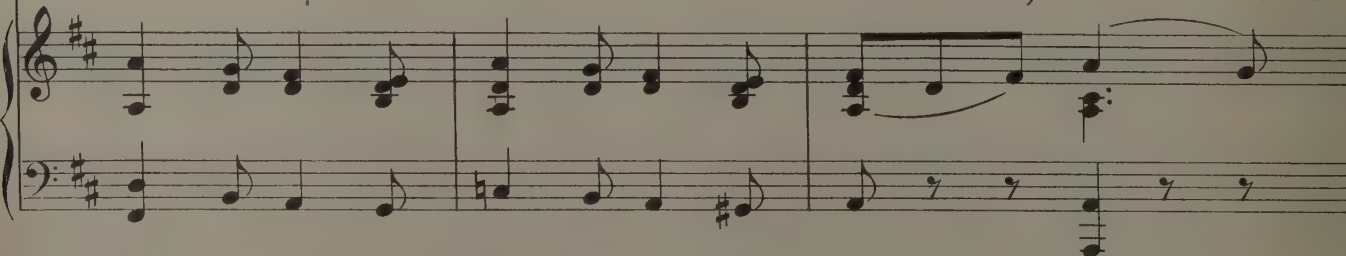
Ah! _____ then sing, ah sing _____ my
 Ah! _____ then smile, ah smile _____ my
 Ah! _____ then slum-ber, slum-ber



fair _____ one, then sing, still sing _____ to me _____ Then
 fair _____ one, then smile, still smile _____ on me _____ Then
 fair _____ one, then slum-ber, slum-ber still _____ Then



sing _____ ah sing, my fair one, still sing _____ to _____
 smile _____ ah smile my fair one, still smile _____ on _____
 slum-ber fair one slum-ber, slum-ber



1st and 2nd Verses

me; ah _____ sing, _____ my _____ fair one, still _____
 me; ah _____ smile, _____ my _____ fair one, still _____

sing _____ to _____ me. _____
 smile _____ on _____ me. _____

3rd Verse

still! Then _____ slumber My _____ fair one Ah _____ slum - ber _____

slum - ber _____ still! _____

Still as the Night

C. BOHM

Quietly

p

p a tempo

Still as the night,
Still wie die Nacht,

rit. *a tempo*

f

deep as the sea,
tief wie das Meer,

Should love thy
Soll dei - ne

f

zögernd *a tempo*

love, e'er be!
Lie - - - be sein!

a tempo

ruhig anfangend stärker werdend

Still as the night and deep as the
Still wie die Nacht und tief wie das

stärker werdend

f.

sea, Should love, thy love, should love, thy
Meer, Soll dei - ne Lie - be, dei - ne

f

pp

love ere be; Should love, thy
Lie - - be sein, Soll dei - ne

pp

etwas zögernd

love ere be.
Lie - - be sein.

a tempo

etwas zögernd *a tempo*

If thou love me, as I love
Wenn du mich liebst, so wie ich

thee, I will thine own aye
dich, Will ich dein ei - - - gen

be. Glow - - ing as
sein. Heiss, - - - wie der

steel, _____ as rock firm and free,
 Stahl _____ und fest, wie der Stein

ff.

ff.

Should love, thy love, should love, thy love _____ aye
 Soll dei - ne Lie - be, dei - ne Lie - - - be

be, _____ Should love, thy love _____ aye
 sein, _____ Soll dei - ne Lie - - - be

p *rit.*

p

a tempo

be. _____
 sein. _____

p a tempo *zögernd*

A Warrior Bold

EDWIN THOMAS

STEPHEN ADAMS

Con spirito

In days of old, when knights were bold, And barons held their sway, A
 So this brave knight in ar-mor bright, Went gayly to the fray; He

p

warrior bold, with spurs of gold, Sang mer - ri - ly his lay, — Sang mer - ri - ly his —
 fought the fight, but ere the night, His soul had pass'd a - way, — His soul had pass'd a -

lay: My love is young and fair, My love hath gold - en hair, And
 way. The plighted ring he wore Was crushed and wet with gore, Yet

*p**p*

eyes so blue, and heart so true, That none with her compare. So what care I, tho'
ere he died, he brave-ly cried, "I've kept the vow I swore. So what care I, tho'

cres *cen* *do* *f* *colla voce*

death be nigh, I'll live for love or die, So what care I tho' death be nigh, I'll live for love or die?
death be nigh, I've fought for love and die, So what care I tho'

D.S.

death be nigh, I've fought for love, I've fought for love, I've fought for

ad lib *piu lento* *cres.*

love, For love, — for love I die."

molto *rallentando e dim.* *p* *f* *colla voce* *a tempo* *ff*

ED. LASSEN

Very slow with deep feeling.

Thine eyes so blue and ten - der,
Thy soft and gold - en tress - es,

pp

Ped.

When their soft glance I seek, _____ A - wake me to vis - ions of
 Like a chain bind my heart _____ So lov - ing and sweet! their ca -

splen - dor, Thoughts that I may not speak. Dear
ress - es Nev - er from me de - part! Ah!

eyes so blue and tender, I see them ev'ry
bright and silk - en tress - es That haunt me ev'ry

where! _____ My soul like waves _____ of o - cean, They
 where! _____ As some poor bird _____ that flut - ters, My

Tw.

rit. 1.
 drown in light _____ so fair!
 spir - it you _____ en -

rit.

2.
D.S. *snare.*
a tempo

Tw. *D.S.*

Without Thee (SANS TOI)

VICTOR HUGO
English version by
FREDERICK H. MARTENS

GUY D'HARDELLOT

Andante con moto

sempre legato pesante e molto sostenuto *mf* *De-*

ben legato *mf*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sire, what has it to of - fer, And fear how may it af - fright?

Ped. *Ped.* *pPed.* *Ped.*

Life, what were there it could prof - fer Should you go, who are its light?

f *p*

Ped. *Ped.* *Ped.* *Ped.*

How could life be worth the liv - ing, If you van-ish'd from my view?

Ped. *Ped.* *Ped.* *Ped.*

*agitato**cresc.*

Who would joy more their life giv - ing; You for me, ——— or I for you?

*agitato cresc.**Ped.**Ped.**Ped.**ff con passione**rit.**molto rall.*

Ah, ——— say who?

I would

I knew!

*ff**dim.**p molto rall.**Ped. mf a tempo**Ped.**Ped.**Ped.*

Sun-shine breaks thro' cloudsun - bid - den, And green - er grows all the

a tempo

grass ———

When, my pray'r in your heart hid - den On your

*cresc.**f**Ped.*** Ped.**Ped.*** Ped.*

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light? What could I do, sad and lone - ly, With - out you, tho' skies were

clear, Gone the lips knew my kiss on - ly, And closed the

agitato *ff* *cresc.*

poco rit. *con dolore*

eyes that held my tears? Closed, closed the eyes

poco rit. *p*

rall. *p* *morendo*

that held my tears? —

rall. *una corda* *morendo* *pp*

Serenade

F. SCHUBERT

Moderato

The musical score is for a piece titled 'Serenade' by Franz Schubert, marked 'Moderato'. It is written for voice and piano. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score consists of five systems of music. The first system shows the piano introduction with a treble and bass staff. The second system begins the vocal melody with the lyrics 'Through the leaves the night winds moving mur - mur low and sweet;'. The third system continues the vocal melody with 'To thy cham-ber, window rov - ing Love hath led my feet.'. The fourth system continues with 'Si - lent pray'rs of bliss-ful feel - ing Link us though a -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, often using triplets. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The score ends with a final piano flourish.

pp

Through the leaves the night winds moving mur - mur low and sweet;

pp *mf*

To thy cham-ber, window rov - ing Love hath led my feet.

dim. *pp*

Si - lent pray'rs of bliss-ful feel - ing Link us though a -

part Link us though a - part On the breath of mu - sic steal - ing

476479

To thy dream-ing heart, To thy dream-ing heart.

pp

Moonlight on the earth is sleep-ing, Winds are rustling low;

p

pp

Where the dark - ling streams are creep - ing, Dear - est, let us

go. All the stars keep watch in heav - en,

While I sing to thee, While I sing to thee, And the night for

love was giv - en, Dear - est, come to me. Dearest come to me.

f Sad - ly in the forest mourning, Wails the whippoorwill, And the heart for

mf thee is yearning *f* Bid it, love, be still,

f Bid it, love, be still *dim.* Bid it, love, be still.

mf *dim.* *pp*

dim.

The musical score is written for a voice and piano. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff. Dynamic markings are placed above or below the notes to indicate volume changes. The score ends with a double bar line and repeat dots.

Voices Of The Woods

Melody by A. Rubinstein

Arr. by MICHAEL WATSON

Moderato

mf

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note F#, followed by quarter notes G, A, B, and C, then a half note D. The bass line consists of a series of chords: F#-C, D-F#, E-G, F#-C, D-F#, and E-G.

cresc.

f

p

The piano accompaniment for the first vocal entry is in 2/4 time with a key signature of one sharp. It features a melody in the right hand and a supporting bass line in the left hand. The melody starts with a half note F#, followed by quarter notes G, A, B, and C, then a half note D. The bass line consists of a series of chords: F#-C, D-F#, E-G, F#-C, D-F#, and E-G.

a tempo

Wel - come sweet Spring - time! We greet thee in song,
Wel - come sweet Spring - time! What joy now is ours,

mp

The vocal entry and piano accompaniment for the first verse are in 2/4 time with a key signature of one sharp. The vocal melody starts with a half note F#, followed by quarter notes G, A, B, and C, then a half note D. The piano accompaniment consists of a series of chords: F#-C, D-F#, E-G, F#-C, D-F#, and E-G.

Mur - murs of glad - ness to fall on the ear _____
Win - ter has fled to far dis - tant climes, _____

The vocal entry and piano accompaniment for the second verse are in 2/4 time with a key signature of one sharp. The vocal melody starts with a half note F#, followed by quarter notes G, A, B, and C, then a half note D. The piano accompaniment consists of a series of chords: F#-C, D-F#, E-G, F#-C, D-F#, and E-G.

mp

Voi - ces long hush'd, now their full notes pro - long.
 Flo - ra thy pres - sence a - waits in the bow - ers

mp

poco rit.

E - cho - ing far and near.
 Long - ing for thy com - mands.

poco rit. *p a tempo*

p

Sun - shine now wakes all the flow - rets from sleep,
 Brook - lets are whisp - 'ring as on - ward they flow;

delicato

rit.

Joy - giv - ing in - cense floats on the air,
 Songs of the light at thy glad re - turn

rit.

a tempo *cresc.*

Snow - drop and prim - rose both ti - mid - ly peep
Bound - less the wealth thou in love dost be - stow

a tempo *cresc.*

poco rit.

Hail - ing the glad new year.
Ev - er with lav - ish hand.

collo voce

p a tempo

Balm - y and life breath-ing breez - es are blow - ing, Swift - ly to
How na-ture loves thee each glad voice dis - clos - es, Her - ald thou

p a tempo

con espress.

na - ture new vi - gor be - stow - ing, Ah! how my heart beats with rap - ture a -
art of the time of the ro - ses, Ah! how my heart beats with rap - ture a -

colla voca

rall.

new, As Earth's fair - est beau - ties a - gain meet my view.
 new, As Earth's fair - est beau - ties a - gain meet my view.

*rall.**a tempo*

Sing then, ye birds! raise your voi - ces on high; Flow - rets a -

*f**rit.**a tempo cresc.*

wake ye! burst in - to bloom — Spring-time is come! and sweet

Sum - mer is nigh, — Sing, then, ye birds, O sing! —

rall e dim.

Embarrassment

FRANZ ABT

Andantino

1 I fain would speak to thee, ah vain - ly! I
 2 I fain would sing in accents ten - der, A

con leggerezza *pp* *pp* *pp*

know not well what I would say: And shouldst thou bid me speak it
 song thy heart would love to hear; But this a - lone my lips can

pp

f *pp* *poco rit.* *mf*

plain - ly, My an - swer would be this al - way; I
 ren - der, With - in me ring - ing loud and clear I

pp *pp* *poco rit.* *pp* *rit.*

molto espressivo *p* *f*

love but thee, ah, ten - der - ly! but thee a - lone, but thee, ——— I

p *f*

love but thee, ah ten - der-ly! but thee a - lone, but thee!

Who is Sylvia?

WILLIAM SHAKESPEARE

FRANZ SCHUBERT

Moderato maestoso

1 Who is Syl - via, What is
2 Is she kind, as she is
she fair? That all our swains com - mend her?
For beau - ty lives with kind - ness;

Ho - ly, fair — and wise is she; — The
To her eyes — love doth re - pair, — To

heav'n's such grace did lend — her, — That a -
help him of his blind - ness, And, be - ing

pp

dor, ed — she might be, — That a - dor - ed
help'd — in - hab - its there, And, be - ing help'd in -

she might be.
hab - its there.

Non è ver (TIS NOT TRUE)

English version by
FREDERICK H. MARTENS

TITO MATTEI.

Andante

The piano introduction is in G major, 2/4 time, marked Andante. It features a melody in the right hand with triplets and a simple accompaniment in the left hand. The melody begins with a half note G, followed by a triplet of eighth notes (A, B, C), and continues with more triplets and eighth notes. The left hand plays a steady eighth-note accompaniment.

Is't not true?

When I vowed to make thee

mine, With thy hand clasped in my own, Dost re -

call, — an - gel di - vine, Thou my love — didst not dis -

own? When I vow'd to make thee

mine, Thou my

love, didst not dis-own! Ah! no, 'tis not true,

Ah! no, No, 'tis not true, no, no!

piu mosso *accel* - *ler* - *an* -

2 Dost re - call when love made our
3 Didst thou not with false vows then

p *accel* *ler* *an*

do *cresc.* *dim.*

lives di - vine, Thy heart beat close
faith be - tray, All my fond love

do *cresc.* *dim.*

rall. *p* 1. *p* 2. *p*

to mine? *D.C.* slay? No, 'tis not

rall. *D.C.*

f

true! No, 'tis not true!

accel. *f*

Obstination

(A Resolve)

H. de FONTENAILLES

Andantino

mf *p*

It is all in vain to im -
It is all in vain to im -

cresc.

plore me Not to let her im - age be - guile,
plore me All thoughts of her a - way to keep,

f *rit.* *pp*

For her face is ev - er be - fore me, And her smile, ——— And her
For still tho' she may ig - nore me, I can weep, ——— I can

f *p* *colla parte* *ten.* *colla parte*

*a tempo piu lento*smile. _____
weep. _____*p*

It is all in vain to en - treat me

*pp**p**mf espress.*

Mem - o - ry's pow - er to de - fy,

For if she wil - leth to de -

*mf**rit.**pp**ppp*

feat me, I can die, _____ I can die.

*p**colla parte**ten.**colla parte**ppp*

My Love's an Arbutus

Words by
A.P. GRAVES

Music Arranged by
C. VILLIERS STANFORD

Allegretto con moto

The piano introduction is in 3/4 time, marked *Allegretto con moto*. It begins with a treble clef staff containing a whole rest, followed by a repeat sign and a half rest. The bass clef staff starts with a half note G3, followed by a half note F3, and then a half note E3. The melody in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The piece concludes with a half note G4, followed by a half note F4, and then a half note E4, marked *p* and *legato*.

1. My —
2. But tho'
3. A -

The first system of the vocal and piano accompaniment is in 3/4 time. The vocal line begins with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment in the bass clef starts with a half note G3, followed by a half note F3, and then a half note E3. The melody in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The lyrics are: love's an ar - bu - tus By the bor - ders of Lene, So — slen - der and rud - dy the ber - ry And snow - y the flow'r, That bright - en to - las! fruit and blos - som Shall lie dead on the lea, And Time's jeal - ous

The second system of the vocal and piano accompaniment is in 3/4 time. The vocal line begins with a half note G4, followed by a half note F4, and then a half note E4. The piano accompaniment in the bass clef starts with a half note G3, followed by a half note F3, and then a half note E3. The melody in the treble clef starts with a half note G4, followed by a half note F4, and then a half note E4. The lyrics are: shape - ly In her gir - dle of green. And I geth - er The — ar - bu - tus bow'r, Per - - fin - gers Dim your young charms, Ma - chree. But un -

cresc. *f*

mea - sure the — plea - sure Of her eye's sap - phire —
 fum - ing and — bloom - ing Through sun - shine and —
 rang - ing, un - chang - ing You'll — still — cling to —

dim.

sheen By the blue — skies that spar - kle Thro' the
 show'r, Give — me — her bright lips — And her —
 me, Like the ev - er - green leaf — To the —

dim.

rall. 1. 2. 3.

soft branch - ing screen.
 laugh's pearl - y dow'r.
 ar - bu - tus tree. —

rall. *p* *dim.*

Mona

F.E. WEATHERLY

STEPHEN ADAMS

Andante grazioso

Piano introduction in 9/8 time, marked *Andante grazioso*. The piece begins with a fortissimo (*ff*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, with a key signature of one sharp (F#). The introduction concludes with a piano (*p*) dynamic and a key signature change to one flat (Bb).

Vocal and piano accompaniment for the first verse. The vocal line begins with the lyrics "O swift goes my boat like a bird on the bil - low, The" and continues with "- well, all is o - ver the bit - ter tears fal - ling, My". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The dynamic is marked *p* (piano).

Vocal and piano accompaniment for the second verse. The vocal line begins with the lyrics "boat of my heart, — My trim Ben-my-chree; But swifter than bird leaps my love from her" and continues with "life is a wreck — On a dark win-ter sea; The in - no-cent days all are gone past re -". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The dynamic is marked *p* (piano).

Vocal and piano accompaniment for the third verse. The vocal line begins with the lyrics "pil - low, The girl of my heart — who is wait - ing for" and continues with "call - ing, There yawns a dark gulf — 'twixt my darl - ing and". The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The dynamic is marked *p* (piano).

me. _____ And down drops the an - chor, the brown sails are
me. _____ I pass to my ex - ile, a-lone un - be -

fall - ing, And out on the shin - gle we leap in our
friend - ed, The sum - mer days mock me with glad - ness and

glee; _____ But for all the bright eyes, and the laugh - ter, and
mirth; _____ For on - ly with death will that ex - ile be

call - ing, The girl of my heart _____ is all that I
end - ed, Thou'rt lost to me darl - ing for - ev - er on

ped. *p* *rall.* *p* *ped.*

see. _____
earth. _____

dol.
Mo - na, my own love,
Mo - na, my own love,

pp

Ped.

Mo - na, my true love,
Mo - na, my lost love,

Art thou not mine thro' the long years to
Pray for me, pray thro' the long years to

Ped.

be? _____
be; _____

By the bright stars a - bove thee, I
And the an - gels a - bove thee, Who

cresc.

Ped.

love thee, I love thee,
pit - y and love thee,

Will Live for thee, die for thee, on - ly for
plead for me al - so and bring me to

f

thee. _____ Oh Mo - na, Mo-na, my own love,
thee. _____ Oh Mo - na, Mo-na, my

ff *pp*

Ped. *

1.

ad lib.

Art thou not mine thro' the long years to be? _____

colla voce *p*

tranquillo

Fare -

f *dimin.* *p*

2. *ad lib*

lost love, Pray for me, pray _____ thro' the long years to be. _____

colla voce *ff* *ff*

Ped. *Ped.* 8

The Mission of a Rose

F. H. COWEN

Lento non troppo

p On - ly a rose - bud,

kissed by the dew, Out in a gar - den fair it grew, Loved by the sun - shine,

Wooed by the wind, Yet to be out in the world it pined.

p Ro - ses a - round it had gone a - way, Here — a - lone it was

poco rall. *espressivo*

doomed to stay "Ah!" said the rose - bud, "could I go too,

poco rall. *al tempo*

rall.

Some lov-ing work in the world — to do."

p *colla voce* *p al tempo*

p

One sum-mer morn — came a maid - en there Seek - ing a flow'r, a

p

flow'r, to wear; Spied out the bud, a - mid green leaves curled;

Gath - ered and bore — it out in the world; There in her sim - ple

dress it lay; Hear - ing her heart beat all the day;

"Ah!" said the rose - bud, "now let me break In - to a rose for

her — sweet sake." But still a bud, it was giv'n a - way, A

mf

sick child saw it from where she lay, It brought to the pale, sad

dim.

face a smile, — Pain was for- got - ten just for a while, —

dim.

p poco rit.

just for a while. —

p poco rit. *a tempo*

espressivo *mf*

"Now" said the rose - bud, "let me bloom,

Ped. * *Ped.* *

Now let me bloom, And its

ped. *ped.*

poco accel. *cresc.*

fra-grance float-ed a-cross the room, float-ed a-cross the

poco accel. *cresc.*

ossia

rall. *f* *poco piu lento* *p ancora*

room; The bud was a rose at the dawn of day, But the

rall. *poco piu lento* *f* *p ancora*

piu lento

soul of the child had passed a-way! —

piu lento *pp* *ped.*

In Old Madrid

CLIFTON BINGHAM

H. TROTÉRE

Tempo di Bolero

Piano introduction in 3/4 time, key of B-flat major. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano).

1. Long years a - go, in old Mad - rid, Where soft-ly
 2. Far, far a - way, from old Mad - rid, Her lov - er

Piano accompaniment for the first vocal line, corresponding to the lyrics above. It features a steady rhythmic pattern in the left hand and chords in the right hand.

sighs of love the light gui-tar, Two sparkling eyes a lat - tice hid, Two eyes as
 fell, long years a - go, for Spain; A con-vent veil those sweet eyes hid, And all the

Piano accompaniment for the second vocal line, corresponding to the lyrics above. It continues the rhythmic and harmonic pattern established in the first line.

dark-ly bright as love's own star! There on the case-ment ledge, when day was o'er, A
 vows that love had sigh'd were vain! But still, be-tween the dusk and night, 'tis said, Her

Piano accompaniment for the third vocal line, corresponding to the lyrics above. It concludes the piece with a final chord in the right hand and a sustained note in the left hand.

ti - ny hand was light - ly laid; A face look'd out, as from the riv - er shore, There
whitehandopes the lat - tice wide, The faint sweet ech-o of that ser - e - nade, Floats

a tempo

stole a ten - der ser - e - nade! Rang the lov - er's hap - py song,
weird - ly o'er the mist - y tide Still she lists her lov - er's song,

colla voce

a tempo

Light and low from shore to shore, But, ah! the riv - er flow'd a - long Be -
Still he sings up - on the shore, Tho' flows a stream than all more strong Be -

a tempo

f

tween them ev - er - more. tween them ev - er - more.

rall.

con tenerezza

Come, my love, the stars are shin - ing, Time is fly - ing, Love is sigh - ing,

p a tem.

1.

*a tempo**D.C.*

Come, for thee a heart is pin - ing Here a-lone I wait for thee!

*rall.**rall.**p**a tempo**D.C.*

2.

a tempo

thee, a-lone I wait, I wait for thee, my love, I wait for

a tempo

thee, O come, my love, I wait for thee, I wait for thee, my love, for thee.

*rall.**colla voce*

I Love Thee

(ICH LIEBE DICH)

EDVARD GRIEG

Andante

p

Light of my life whose i - mage my heart hold - eth!
 Du mein Ge - dan - ke, du mein Sein und Wer - den!

pp *f*

Thou at whose feet I wor - ship and ad - ore!
 Du mei - nes Her - zens er - ste Se - lig - keit!

p

With wings of love my spi - rit thee en -
 Ich lie - be dich wie nichts auf die - ser

Ed. *Ed.*

fol - deth, I love thee dear, I love thee dear, I
Er - den, ich lie - be dich, ich lie - be dich, ich

cresc. sempre

love thee dear, now and for - ev - er-more! I love thee dear, now and for -
lie - be dich in Zeit und E - wig-keit! Ich lie - be dich in Zeit und

ff ritard

ev - er-more!
E - wig-keit!

I think of
Ich den - ke

p

mp dim.

thee in dream-ing and in wak - ing, Thy per - fect
dein, kann stets nur dei - ner den - ken, nur dei - nem

pp

pp

bliss I set all else be-fore; wher-ev-er
Glück ist die ses Herz geweiht; wie Gott auch

fate my foot-steps may be tak-ing, I love thee dear, I
mag-des Le-bens Schick-sal len-ken ich lie-be dich, ich

love thee dear, I love thee dear, now and for-ev-er-more. I
lie-be dich, ich lie-be dich in Zeit und E-wig-keit! Ich

love thee dear, now and for-ev-er-more!
lie-be dich in Zeit und E-wig-keit!

ff ritard mp dim. pp

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Dear Heart

TITO MATTEI

Andante

So long the
With you a -

day, so dark the way, — Dear heart be - fore you came, It
way the bright - est day — Dear heart goes by in vain. I

seems to me it can - not be This world is still the same, For
dare not dream what life would seem, If you ne'er came a - gain! Dark

then I stood as in some wood, And vain - ly sought for light, But
ways be - fore would darken - more, The world would change to me, Each

*con espress.**p*

now day dawns on sun - lit lawns, ——— And life is glad and
 sun would set in vain re - gret ——— That morn - ing brought not

p

bright.
 thee!

*mf**piu mosso*

O leave me not, O
 O leave me not, O

poco rit.

leave me not, Dear heart, dear heart, ——— I
 leave me not, Dear heart, dear heart, ——— I

*p**accel.*

did not dream that we should part I love but thee, O
 dare not dream that we should part I love but thee, O

cresc.

stent.

love thou me, And leave and leave me not, dear

rall.

rall. *accel.* 1.

heart, dear heart, leave me not, Dear heart!

mf

2.

not leave me not Dear heart, leave me

pp *deciso*

p *lento* *pp col canto*

f

not, Dear heart

f

Elegy

English version by
FREDERICK H. MARTENS

J. MASSENET

Molto Lento

con espressione

p Fair — spring of days now gone by,

fz *rit.* *pp* *mfz* *Led.* *

mfz Once my de-light, You have fore-e'er tak-en flight. And gone is

pp *f*

mf *p* your a-zure sky. No long-er ring Car-ols of glad birds a-

mf *p*

cresc. wing, Voic-ing my joy as they fly! — You whom I

cresc. *cresc.*

love, you have gone _____ as well. Ah, all too late you re-turn, spring, a -

a tempo
new! Your sun of her can-not tell, Whom I loved true. Dead are the bright days of

yore! Dark as the grave is my heart, and as cold! Life joy may

a tempo
pp hold _____ Nev - er - more!
allarg.
p
ff

Carmena

H. LANE WILSON

Con brio

Piano introduction in 3/4 time, marked *Con brio*. The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Moderato

Vocal and piano accompaniment in 3/4 time, marked *Moderato*. The key signature changes to one sharp (F#). The piano part provides a harmonic foundation with chords and moving lines in both hands. The vocal line includes lyrics and dynamic markings.

Dance and Song _____ make

glad _____ the night _____ Hark! the cas - ta - nets _____ are

sound - ing light. _____ Come, ah, come! Ah!

pp Ah! ——— come, ah! come! *f*

pp *f*

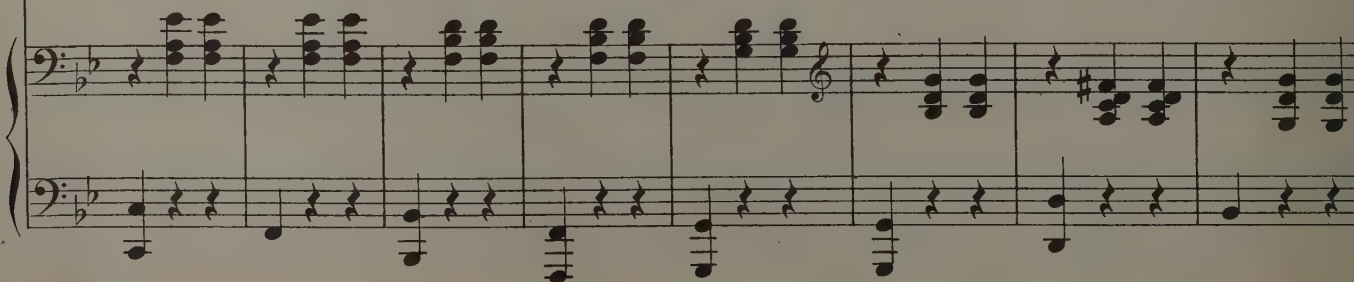
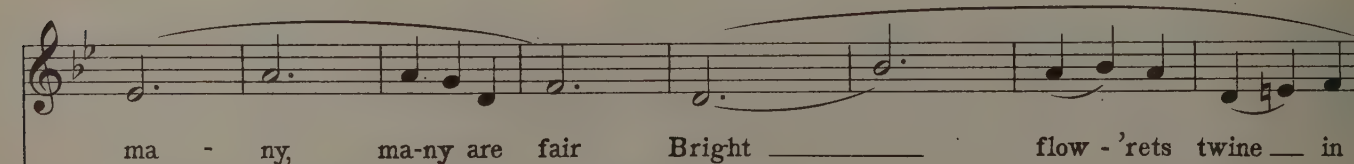
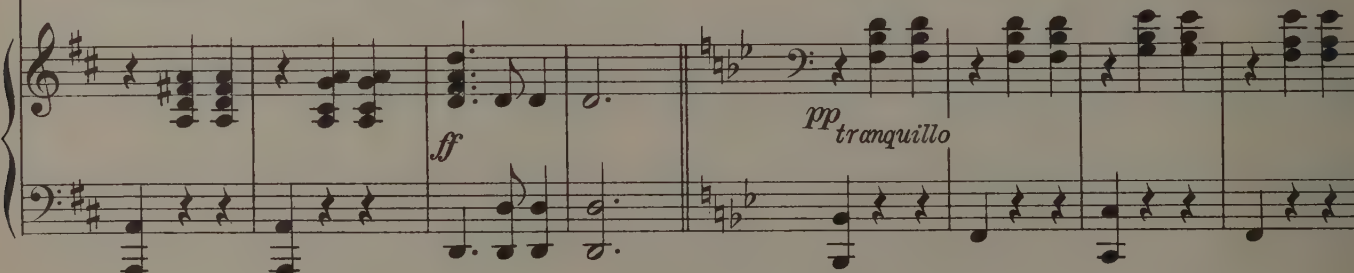
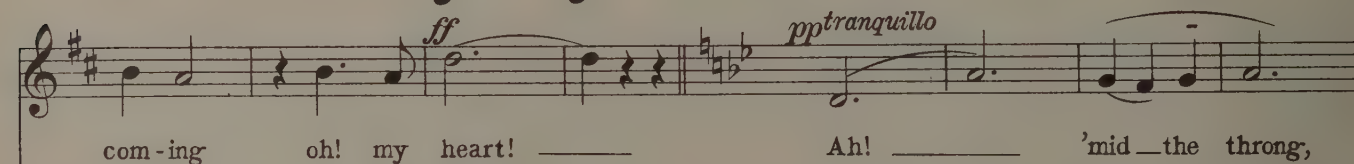
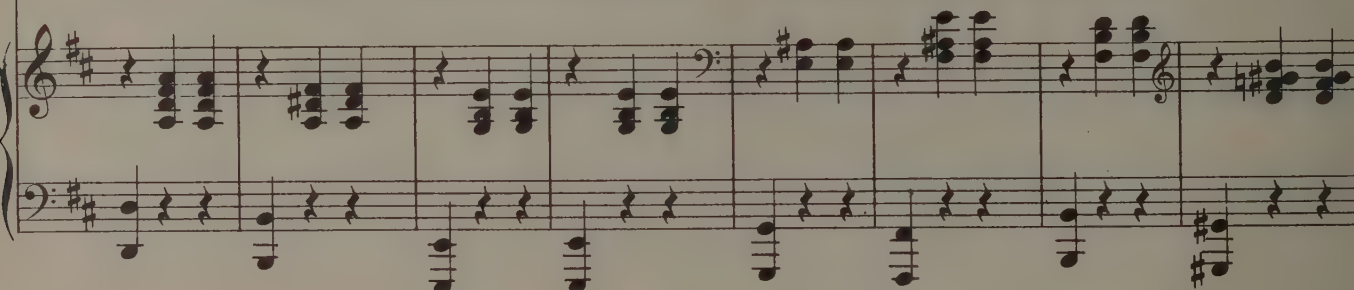
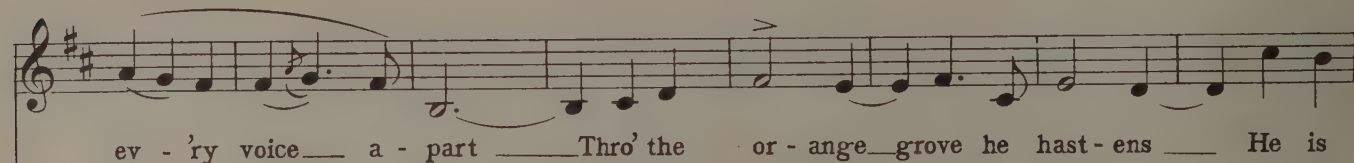
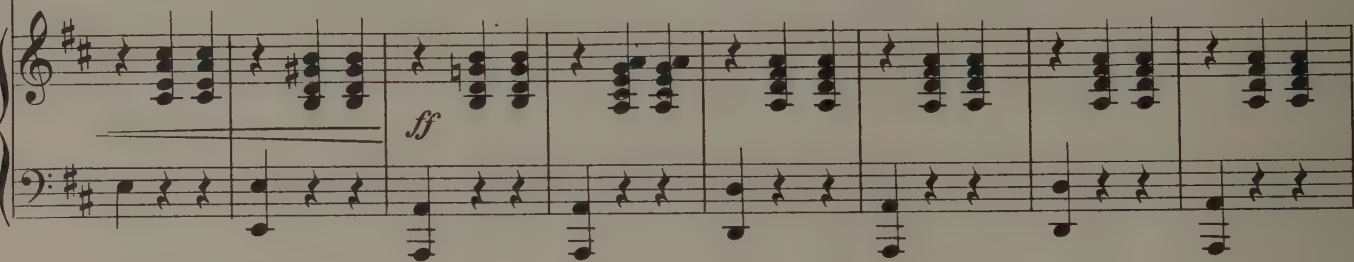
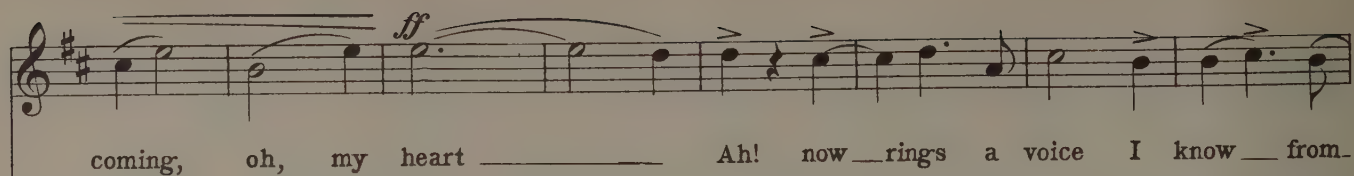
f rit. un poco Ah! ——— Love, I watch ——— the scene ——— so *rit.*

f rit. un poco *rit.*

giojoso bright, ——— Ah! now — rings a voice I know — from

ff tempo animato mf

ev - 'ry voice — a - part — Thro' the or - ange - grove he hast - ens, He is



rall. *a tempo*
pp
 ra - ven hair, _____ Dark eyes spar-kle and gleam,

rall. *a tempo*
pp
 Soft lips breath ten-der sighs, Shall I fair - est seem

a piacere
colla voce
 in his eyes? _____

poco rit. *a tempo*
ff
 Ah! _____

ff

piu moto accel.

Joy! Ah! joy! he

accel.

ten.

comes to me!

rall. *molto animato* *sf sf sf*

ff gioioso

Hark! now rings the mu - sic, While the sil - ver moon - beams shine, —

ff

— In the dance, love, — and for - ev - er, I am thine, — on - ly

thine, _____ Hark! now _____ rings the mu - sic _____ While the sil - ver

moon - beams shine, _____ In the dance, love _____ and for - ev - er _____ I am

thine, on - ly thine, I am thine Ah! _____ Ah! _____

thine! _____

Presto

ff *ff*

ff *mf*

f *accel.* *Cadenza (ad lib)* *ff*

f *accel.* *ff*

Call Me Back

F.E.WEATHERLY

L.DENZA

Andante sostenuto

sensibile

p

If, as you wan - der where of old we met, ——— you hear a
slum - ber dream-ing soft and low, ——— you hear a

p a tempo

voice a-mid the sleep-ing flow'r's, ——— It is my heart that can-not e'er for -
sound that is not rain or sea, ——— It is my tears that must for - ev - er

p

p rit.

get ——— those hours with thee, ——— those golden hours. ——— Bend, if you
flow, ——— re-mem-b'ring thee, ——— re-mem-b'ring thee. ——— Weep in your

col canto

will, and kiss the flow'rs for me, speak for the love of yes-ter-
dreams a lit-tle while with me, call back the words of yes-ter-

rit.

year. O love, thro' all the lone-ly days to be, my heart will
year. O love, thro' all the lone-ly days to be, my heart will

col canto

1.

hear, my heart will hear.

col canto

p

2.

If, as you hear, my heart will hear!

p *f*

p

3 3

3 3

pp

Hap - ly one day _____ who knows when it will be?

pp

Old love will wake _____ from out the gold - en past,

cresc. ed animato

Then in the twi - light, call me back to thee, _____

cresc. ed animato

— Stretchout thy hands _____ and take me home at last.

p poco rit.

Look with thy ten - der eyes that I may see, _____

p col canto

cresc. *f Largamente*

Speak as in old - en times, that I may know All that thou

cresc. *f*

art _____ and all that thou wilt be _____

_____ the per - fect love _____ of long a - go.

col canto *col canto*

Fiddle and I

F. E. WEATHERLY

ARTHUR GOODEVE

Allegretto

f (Strike as if tuning) *ff* *rall.*

p

By road and riv-er, Coun - try side and town,

p a tempo

I roam for ev-er With my fid-dle brown;

Creep - ing un - der barns so glad - ly When out-side the win - ter howls,

Play - ing sad - ly, play - ing mad - ly, Wak - ing up the rats and owls.

f colla voce *rall.*

Allegro a tempo

Ah! it was gay, night and day, Fair and cloud - y weather,

p a tempo

Fid - dle and I, wan - der - ing by, O - ver the world to - geth - er; —

rit. *rit.*

a tempo *accel. con spirito*

Fid - dle and I, wan - der - ing by, O - ver the world to - geth - er.

a tempo *mf* *f (Strike as if)*

*Andantino
poco tenuto*

Down by the wil - low, Sum-mer nights I

tuning) *ff rall.* *p a tempo*

lie, ————— Flow'rs for my pil - low, And for roof the

sky; ————— Play - ing all my heart re-mem - bers, Old, old songs from

mf *p*

far a - way; Gold - en Junes and bleak De - cem - bers Rise a-round me

Allegro

as I play. _____

Ah! it was gay, night and day,

rit. *ff* *(Strike as if tuning)**accel.
a tempo**p*

Fair and cloud - y weather,

Fid - dle and I,

wan - der - ing by,

O - ver the world to - gether, _____

Fid - dle and I,

wan - der - ing by,

O - ver the world to - geth - er.

*(Strike as if tuning)**ff*
rall.

Andantino

On, on for - ev - er, Till the jour - ney ends,

Who shall dis - sev - er Us two trust - y friends?

Who can bring the past be - fore me, Make the fu - ture gai - ly glow,

Lift the clouds that dark - en o'er me, Like my trust - y fid - dle

Allegro con spirito

bow? _____

Ah! it was gay, night and day,

Fair and cloud - y weather, _____

Fid - dle and I, wan - der - ing by,

O - ver the world to - geth - er, _____

Fid - dle and I, wan - der - ing by,

O - ver the world to - geth - - - er.

Florian's Song

English version by
FREDERICK H. MARTENS

B. GODARD

Allegretto

p

Should in your vil-lage you e'er view — him,

mp

A shepherd lad with gen-tle ways; Whose ve-ry sight to love be -

l.h.

ff

trays, Love that would grow the more you knew him: He is my own,

f *ff*

sosten. *dim.* *dim.* *p*

give him to me! Mine is his heart, — my love has he!

p

And if his voice in ten-der griev - ing,

Sound sweetly thro' your woodlands calm, And should his plaintive flute hearts

charm, Wake pensive thought with music's weav - ing: He is my own,

give him to me! Mine is his heart, — my love has he!

l.h. *cresc.* *f* *ff* *sosten.* *dim.* *dim. = p* *dim.* *p*

Beauty's Eyes

F. E. WEATHERLY

F. P. TOSTI

Moderato

p molto legato

cresc. *dim.* *p*

p

Pacomp. sempre legato *p*

I want no stars _____ in Heav'n to guide me, I need no moon, _____ no sun to
 I hear no birds _____ at twi-light call - ing, I catch no mu - sic in the

shine _____ While I have you, sweet-heart, _____ be - side me, While I
 streams, _____ While your gold - en words are fall - ing, While you

cresc.

know — that you are mine. I need not fear — whate'er be -
 whis - per — in my dreams. Ev - 'ry sound — of joy en -

cresc.

cresc.

tide me, For straight and sweet my path-way lies, — I want no
 thral - ing, — Speaks in your dear voice a - lone, — While I

cresc.

dim.

stars — in Heav'n to guide me, While I gaze in your dear
 hear — your fond lips call - ing, While you speak to me, — mine

col canto *dim.*

ten.

eyes — I want no stars — in Heav'n to guide me, While I gaze in your — dear
 own; — While I hear — your fond lips call - ing, While you speak to me, — mine

col canto

eyes.
own.

p

cresc. *dim.* *p* *D.S.*

Piu mosso

Piu mosso I want no kingdom where thou art, love, I want no throne — to make me

p

rit.

blest, While with - in — thy ten - der heart, love, Thou wilt take — my heart to

cres. a poco

rest. ——— Kings must play ——— a wea - ry part, love, Thrones must ring with wild a -

cres.

cres. con anima

larms, But the king - dom of my heart, love, Lies with - in thy lov - ing

cres. col canto dim.

ten.

arms, ——— But the king - dom of my heart, love, Lies with - in thy lov - ing

col canto

arms.

rit. p mp

A Maiden's Wish

FR. CHOPIN

Allegro ma non troppo

mf
con Ped.

mp
p

1 Were I the
2 Were I a
1 Könnt' ich am
2 Wür' ich ein

cresc.
p
cresc.
p

glor - ious sun in the heav - en, Then, to thee my light
bird, thro' fair cloud - land wing - ing, Then, to thee my songs
Him - mel schwe - ben als Son - ne, wollt' ich dir al - lein
Vög - lein, Vög - lein im Hai - ne, säng' die Lie - der mein

grazioso
mp
marc.

All should be giv - en; While thou wert dream - ing I would be
All I'd be sing - ing; When morn was break - ing At thine a -
strah - len zur Won - ne. Nicht auf die Au - en woll - te ich
dir nur al - lei - ne. Blüm - lein die sü - ssen wollt' ich nicht

p tranquillo Tempo I

gleam - ing Bright thro' thy lit - tle case - ment; To thee my rad - iance
wak - ing, Close to thy lit - tle win - dow, Songs all the sweet - est
schau - en; nur in dein klei - ness Fen - ster, dir in das Fen - ster
grü - ssen; ach! in dein klei - ness Fen - ster, sän - ge in's Fen - ster

triquillo Tempo I

sf *p*

cresc. *p*

All should be giv - en Were I the glor - ious sun in the
There I'd be sing - ing, Were I a bird, thro' fair cloud - land
strahlt ich zur Won - ne, könnt ich am Him - mel schwe - ben als
dir nur al - lei - ne, wär ich ein Vög - lein, Vög - lein im

cresc. *p*

heav - en!
wing - ing!
Son - ne!
Hai - ne!

mf *tr*

Forever and Forever

VIOLET FANE

F. P. TOSTI

Moderato assai

p

I think of all thou art to me I dream of
Per-chance if we had nev - er met I had been

pp

what thou canst not be, My life is cursed with thoughts of
spared this mad re - gret, This end - less striv - ing to for -

p

thee, For - ev - er and for - ev - er. My heart is
get, For - ev - er and for - ev - er. Per-chance if

p

piu animato *cresc.*

full of grief and woe, I see thy face where'er I
thou wert far a way, Did I not see thee day by

a tempo *p rit.*

go, I would, a - las! it were not so, For - ev - er
day I might a - gain be blithe and gay, For - ev - er

pp *col canto*

1. 2. *affrett.*

and for - ev - er. er. Ah! no! I could not bear the

cres - cen

pain Of nev - er see - ing thee a - gain, I

do *rit.* *dim.* *lento*

cling ——— to thee with might and main, For - ev - er and for -

col canto

ppp

ev - er! Ah! leave me not! ——— I love but thee! ——— Bless - ing or

lento *ppp leggerissimo*

cres. *f*

curse, ——— which e'er thou be; Oh, be as thou ——— hast been to

cres. *f*

ff e rit. *ten.*

me, For - ev - er and for - ev - er!

ff col canto

Good-Day, Susanne

English version by
FREDERICK H. MARTENS

(BONJOUR SUZON)

FR. THOMÉ

Allegretto

rubato

Good-day, Susanne, my woodland flow'r, Your old-time

charm you're still be - tray - ing. I've just from It - a - ly, this hour ar - riv'd, Where

long I have been stay - ing. I thought I was in heav'n a - bove, I scrib-bled

suivrez

Vivo con spirito

verse and sang of love. What's gone has been, dear; Now that I pass your ve-ry

door Come, let me in, dear! Good-day, good-day Su - sanne! —

fz *suivez* *sf*

Meno mosso

When I saw you li-lacs were white, Spring your young heart was sec-rets

p *sf*

tel - ling, 'Twas then you said: "I am not quite —

p

Read-y Love's les - sons to be spell - ing, Read-y Love's

p *4*

rall. *rall.*

les - sons to be spell - ing! What has chanced since I went a -

rall. *rall.*

a tempo

way? — *indécis* Who leaves too soon, — too long may

rall. *con spirito*

rall. ad lib. **Vivo**

stay. Let's start a - new, — dear; Now that I pass your ve - ry

suivex

door Op-en it, do, — dear! Good-day — good-day Su - sanne! —

f *suivex*

Mandolinata

E. PALADILHE

Allegretto vivo

sempre arpeggiando

The piano introduction consists of five measures. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. Dynamics include *f* (forte) in the first measure, *mf* (mezzo-forte) in the third, and *p* (piano) in the fifth.

The first vocal melody line begins with a piano (*p*) dynamic. It features a series of eighth notes followed by a quarter note and a half note. A second ending bracket with a '2' indicates a repeat of the last two notes.

A - way the night is balm - y Glit-ters the moon's fair ray ——— By

The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and eighth-note bass line in the left hand.

The second vocal melody line continues the melody, ending with a *mf* (mezzo-forte) dynamic. A second ending bracket with a '2' is present over the final two notes.

fount and grove and bow'r we'll rove A - way! to sing and play; ——— And so the night all

The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and eighth-note bass line in the left hand.

The third vocal melody line continues the melody, marked with a piano (*p*) dynamic. A second ending bracket with a '2' is present over the final two notes.

drea - ry Glad as the noon shall be ——— A - way we'll rove for song and love, To

The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and eighth-note bass line in the left hand.

laugh, to play, go we! We will wake, will wake with music the light trembling

string! Fly ye zeph - yrs la-den with love as we — sing! —

— The fair one will hear, ah! ah! — She will ap - pear — as she glances be-

low, ah! ah! — With smiles she will glow, ah! ah! — With smiles she will

f *p* *rall. molto* *a tempo*

glow, with smiles will glow, And sweeter still our song shall flow — A - way the night is

f *pp* *rall.* *suivez* *a tempo*

balm - y Glitters the moon's fair ray — By fount and grove and bow'r we'll rove A -

way to sing and play, — And so the night all drea - ry Glad as the noon shall

p *mf* *rit.*

be — A - way we'll rove for song and love, to laugh and play — go we. —

pp *pp* *mf* *suivez*

Ed. *

Bedouin Love Song

BAYARD TAYLOR

CIRO PINSUTI

Allegretto moderato assai

f risoluto *sf* *sf* *sf*

The piano introduction consists of four measures in 2/4 time. The right hand features a series of eighth-note runs, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f risoluto* and three instances of *sf* (sforzando).

p *sf p staccatissimo*

From the des-ert I come to thee — On my
From thy win-dow — look and see — My

The first vocal entry is on a single note, followed by a melodic line. The piano accompaniment consists of a series of chords, marked *sf p staccatissimo*.

A - rab shod with fire, And the
pas - sion and my pain! I —

f risoluto

The second vocal entry continues the melody. The piano accompaniment features a *f risoluto* section with eighth-note runs.

winds are left be - hind — In the speed of my de - sire.
lie on the sand be - low — And I faint in thy dis - dain.

The third vocal entry concludes the phrase. The piano accompaniment continues with chords and some eighth-note movement.

p

Un - der thy win - dow I stand, _____ And the mid - night hears my
 Let the night wind touch thy brow _____ With the breath of my burn - ing

p

animando - *e* - *cresc.*

cry _____ I love thee! I love but thee! with a
 sigh _____ And melt thee to hear the vow of a

animando - *e* - *cresc.*

f *molto rall.*

love love that shall not die! _____ with a love love that shall not
 love love that shall not die! _____ of a love love that shall not

molto rall.

a tempo *affrett.*

die! _____
 die! _____

a tempo *affrett.* *e* *cresc.* *f* *affrett.*

Meno mosso con espress.

Till the sun grows cold, — And the stars are old, —

*staccato**cresc.*

And the leaves of the Judg - ment - Book — un - fold!

*ff con tutta l'anima**cresc.*

Till the sun grows cold, And the stars are old, And the leaves of the

*sempre cres.**ff rall.**molto rall.*

Judg - ment — Book — un - fold!

*col canto**molto rit.**a tempo*

Polly and I

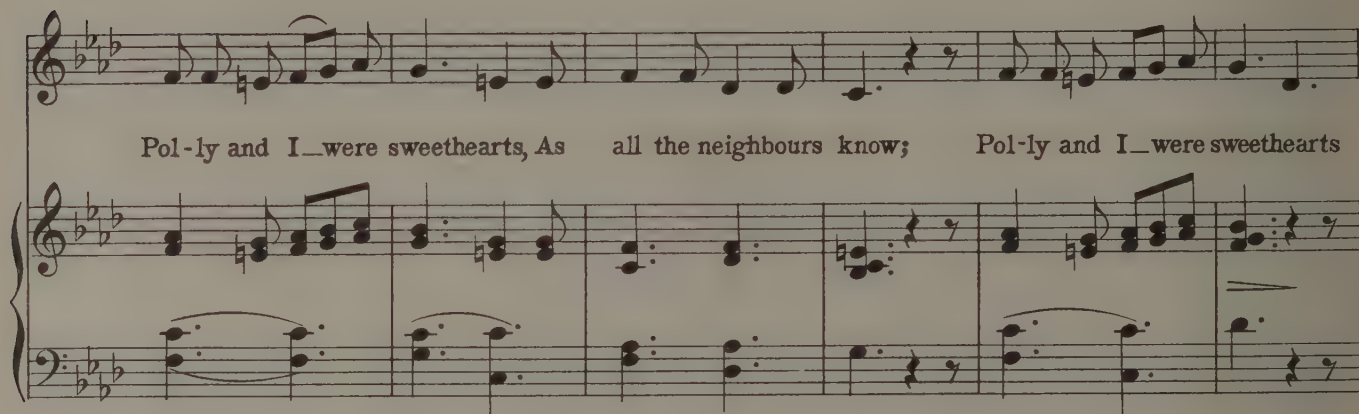
Rev. F. LANGBRIDGE

A.M. WAKEFIELD

Allegretto



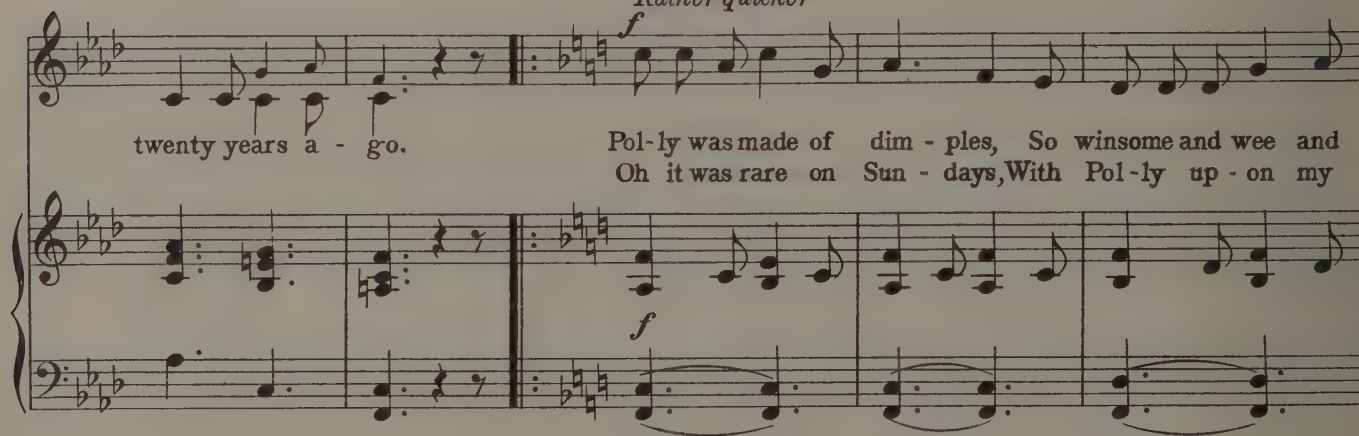
Pol-ly and I_were sweethearts, As all the neighbours know; Pol-ly and I_were sweethearts



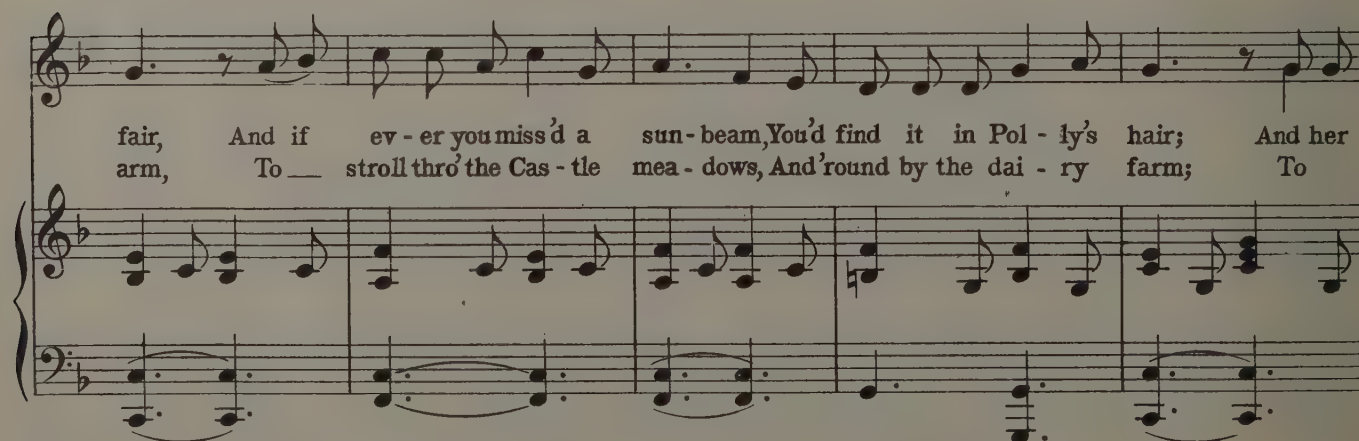
Rather quicker

twenty years a - go.

Pol-ly was made of dim - ples, So winsome and wee and
Oh it was rare on Sun - days, With Pol-ly up - on my



fair, And if ev - er you miss'd a sun-beam, You'd find it in Pol - ly's hair; And her
arm, To _ stroll thro' the Cas - tle mea - dows, And 'round by the dai - ry farm; To



eyes had something in them She never knew how to say, And I look'd at my sweet lit - tle
talk of the house I'd fur - nish, And the ring - I'd have to give, And the love that we'd bear for each

ral - len - tan - do

Polly Till she look'd my heart a - way. Till she look'd my heart a - way.
other So — long as we both should live, So long as we both should live.

Tempo I

Pol-ly and I were sweethearts, As all the neighbours know; Pol-ly and I were sweethearts

twenty years a - go.

Slowly *rall.*

Pol - ly grew pale and wea - ry; The ros - es paled on her cheek; She

droop'd like an A - pril prim - rose, When the wind blew cold and bleak. I

Religioso

pray'd to our Fa - ther in Heav'n And our Fa - ther

Slowly

kept me brave; Yes That's what I want with the

rall.

cow - slips To lay them on Pol - ly's grave. To lay them on Pol - ly's

rall.

pp Slowly and sadly

grave. Pol - ly and I were sweet - hearts, As all the neighbours

pp

f rall.

know; ——— Pol - ly and I were sweet hearts, Twen - ty years a -

f rall.

go. ———

a tempo e accel.

My Queen

STELLA

JACQUES BLUMENTHAL

Moderato

Piano introduction in 3/8 time, key of D major. The music features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'. The introduction ends with a fermata over the final chord.

Tempo ad libitum quasi Allegretto

pp

Where and how shall I ear - li - est

Vocal entry and piano accompaniment for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Tempo ad libitum quasi Allegretto'. The piano part includes markings for 'ritard' (ritardando) and 'legato' (legato). The vocal line is marked 'pp' (pianissimo) and 'colla voce' (colla voce). The piano part is marked 'staccato' (staccato).

meet her, What are the words she first will say, By what

Piano accompaniment for the second line of the song. The piano part is in the bass clef and features a steady eighth-note accompaniment.

name shall I learn — to greet her I know not now, but 'twill

Vocal entry and piano accompaniment for the third line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'f accel.' (f marcato, accelerando). The piano part includes markings for 'colla voce' (colla voce) and 'p' (piano). The vocal line is marked 'p' (piano).

rit. *piu lento* *p*

come some — day. With the self same sun - light shin - ing up - on her,

rit. *piu lento* *pp*

p *mf cresc. e accel.*

Stream - ing down on her ring - lets sheen, She is stand - ing somewhere,

pp *mf cresc. e accel.*

p *ritard molto* *a tempo*

she I would honor, She that I wait for, my Queen, my — Queen.

a tempo *fp*

f accelerando *sf rit.*

Poco più agitato
p I will not dream of her tall and state-ly, She that I
rit.
a tempo
p
rit.
a tempo
p
mf accel.
mf accel.
rit.
a tempo
a tempo
mf
tranquillo
p
tranquillo
p

love may be fai - ry light; I will not say she should
 walk _____ se - date - ly What - e - ver she does, it will sure be
 right. And she may be hum - ble or proud my — La - dy,

rit. *p* *rit.* *Piu moderato* *p*

Or that sweet calm which is just — be — tween; But when —

rit. *pp* *Piu moderato*

cantabile

— ver she comes she will find me ready To do her

cantabile

mf *cresc. e poco accel.*

ho — mage, my Queen, my Queen! But when — e — ver she comes she

mf

accel. *f* *ff*

will find me ready To do her homage, my — Queen, my Queen, my

cresc. *accel.* *f* *ff*

Piu vivo

Queen!

Piu vivo

p un poco moderato

But she must be courteous,

she must be ho - ly, Pure in her spirit, that maid - en I

*rit.**a tempo**rit.**p*

love, Whe - ther her birth be no - ble or —

f *accel.* *ritard*

low - ly I care no more than the spirit a - bove. And

accel. *f* *f ritard*

ff marcato

I'll give my heart to my La dy's — keep - ing, And

ff marcato

f *rit.* *ff*

e - ver her strength on — mine shall lean, And the

sf *f rit.*

a tempo marcato

stars — shall fall, and the an - gels be weep - ing, E'er

mf

ff a tempo

piu agitato

I cease to love her, E'er I cease to love her, E'er

fp agitato

f *rit.* *a tempo* *rit.*

I cease to love— her, my Queen,— my Queen! E'er I— cease— to

f *rit.* *a tempo* *rit.*

accel.

love her, to love her, my Queen! — ah! my

accel. *ff*

Queen!

ff marcato *accelerando* *ff*

O Fair Dove! O Fond Dove!

JEAN INGELOW

ALFRED S. GATTY

Allegro moderato

a tempo *p*

Me - thought the stars were
My true love fares on

blink - ing bright, And the old brig - sails un - furled;
this great hill, Feed - ing his sheep for — aye;

I said I will sail to my
I look'd in his hut, but —

love this night, At the other side of the world.
all was still, My — love was gone a - way.

I stepp'd a - board, we —
I went to gaze in the

sail'd so fast, The — sun shot up from the bourne;
for - est creek, And the dove mourn'd on — a pace,

But a
No —

Poco lento con molto espress.

dove that perch'd up - on the mast, Did mourn, and mourn, and mourn. O fair dove! O
flame did flash, nor fair blue reek, Rose up to shew me his place. O last love! O

dim. e rall. *poco lento*

espress.

fond dove! And dove with the white, white breast! Let me a - lone, the dream is my own, And the
first love! My love with the true, true heart! To think I have come to this your home, And

pp rall. *a tempo*

heart is full of rest. *D.S.*
yet we are a - part.

pp rall. *mf* *rall.* *D.S.*

mf *a tempo*

My love, he stood at my right hand, His eyes were grave and sweet, Me -

cresc. *mf* *dim.*

thought he said In this far land, Oh, is it thus we meet? Ah! maid, most dear, I

cresc. *mf* *dim.*

am not here; I have no place, no part, No dwelling more, by sea or shore, But

mf *f*

dim. e rall. *pp*

on-ly in thy heart. O fair dove! O fond dove! till night rose over the bourne The

dim. e rall. *pp*

dim. e rall.

dove on the mast, as we sail'd fast, Did mourn, and mourn, and mourn.

dim. e rall.

Hark, hark! the Lark

WILLIAM SHAKESPEARE

FR. SCHUBERT

Allegretto

1 Hark, hark! the lark, at Heav'n's gate sings, And Phoe - bus 'gins — to rise; His
 2 Horch, horch! die Lerch im Ä - ther blau! und Phoe - bus, neu - er weckt, trinkt

steads to wa - ter at those springs On chal - ic'd flow'rs that lies, On
 sei - ne Ro - se mit dem Thau, der Blu - men Kel - che deckt, der

chal - ic'd flow'rs, that lies! And wink - ing Ma - ry
 Blu - men Kel che deckt. Der Rin - gel blu - me

buds be - gin — To ope their gold - en eyes, With
 Knos - pe schlesst — die gold - nen Äug - lein auf; mit

ev - 'ry-thing that pret - ty is, My La - dy sweet, a - rise; With
al - lem was - da rei - zend ist, du su - sse Maid, steh' auf, mit

ev - 'ry thing that pret - ty is, My La - dy sweet a - rise, a -
al - lem was da rei - zend ist, du su - sse Maid, steh' auf, steh'

rise, a - rise, My La - dy sweet a - rise, a -
auf, steh' - auf, du su - sse Maid, steh' auf, steh'

rise, a - rise, My La - dy sweet, a - rise!
auf, steh' - auf, du su - sse Maid steh' auf!

I Love My Love

C. MACKAY

C. PINSUTI

Allegretto moderato

The piano introduction is in 3/4 time, key of B-flat major. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and single notes. The tempo is marked 'Allegretto moderato'.

The first system shows the vocal melody and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand. The tempo is 'Allegretto moderato'.

What is the meaning of the song, That rings so clear and
What is the meaning of thy tho't, O maid - en fair and
O, happy words, at beauty's feet, We sing them ere our

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand. The tempo is 'Allegretto moderato'.

loud, — Thou night-in-gale a - mid the copse, Thou lark a-bove the cloud? Thou
young? — There is such pleasure in thine eyes, Such mu-sic on thy tongue, Such
prime, — And when the ear-ly summers pass, And care comes on with time, And

The third system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand. The tempo is 'Allegretto moderato'.

lark a - bove the cloud, What saysthy song, thou joy-ous thrush, Up in the wal-nut
mu - sic on thy tongue, There is such glo - ry on thy face, What can the meaning
caze comes on with time, Still be it ours, in Care's de-spite, To join in cho-rus

tree? — What says thy song, thou joyous thrush, Up in the wal-nut tree, What says thy
 be? — There is such glo - ry on thy face, What can the meaning be? O maid-en
 free, — Still be it ours, in Care's de-spite, To join in cho-rus free. The hap-py

un poco cres. *cres.* *f*

song? What says thy song? —
 fair. O maid-en fair! —
 words! The hap-py words! — *Allegretto moderato*

p *f* *p*

"I love my love, I love my love, be-cause I know my love loves me;" I love my love, I

p *f* *f*

love my love, be-cause I know my love loves me."

rall. *col canto* *f* *a tempo* *sf*

All in a Garden Fair

MICHAEL WATSON

Moderato

p *rall.*

p *cresc.*

'Twas in leaf-y June when the ro-ses bloom, And spread their perfume rare, That a maid-en sang as she

a tempo *p* *cresc.*

wan-der'd free, All in a gar-den fair! The light of love in her eye shone bright As

p *cresc.* *cresc.*

links in a gold-en chain, And as she carroll'd the ve-ry birds re-

rall. *p* *Con moto*

e-choed the sweet re - frain. O winds that traverse the o - cean, O swallows that cleave the

molto rall. *p*

rall.

cresc. *f* *mf*

air — To my lov'd one say I wait him, All in a garden fair — O winds that traverse the

cresc. *f* *rall.*

o - cean, O swallows that cleave the air — To my lov'd one say I wait, I wait him

cresc. *f* *rall.*

all in a gar-den fair! —

f *colla voce* *a tempo* *f* *rit.*

Lento

It was win-ter drear, and the ro-ses dead, No more were their sweet bloom seen, And the

maid-en wan-der'd mid snow flakes white, And the wind— was chill and keen. Her

eyes were wear-y, her brow was sad, Her heart full of care and pain: When a

voice was heard, and a hand was press'd And heart beat to heart a-gain! "O

Con moto

love, I came o'er the o - cean, In answer to thy sweet pray'r, — To my

*p**cresc.**f**mf*

lov'd one wait - ing fond - ly, All in a gar - den fair! — O

*cresc.**f*

love, I came o'er the o - cean, In answer to thy sweet pray'r, — To my lov'd one wait - ing,

*cresc.**f**rall.*

wait - ing fond - ly, All in a gar - den fair!" —

*colla voce a fine**ff*

All Through the Night

WALTER MAYNARD

OLD WELSH MELODY

Andante
p

1 Sleep, my love, and peace at-tend thee All through the night;
2 Though I roam a min-strel lone-ly, All through the night;

Guard-ian an-gels God will lend thee, All through the night.
My true harp shall praise thee on-ly, All through the night.

mf *dim. e rit.*

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,
Love's young dream, a-las! is o-ver, Yet my strains of love shall hov-er,

Tempo *dim.*

Love a-lone his watch is keep-ing, All through the night.
Near the pres-ence of my-lov-er, All through the night.

In the Gloaming.

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META ORRED

ANNIE F. HARRISON.

Andante.

p

In the gloam-ing, oh, my dar - ling, when the lights are dim and low;
In the gloam-ing, oh, my dar - ling, think not bit - ter - ly of me;

And the qui - et shad - ows fall - ing, soft - ly come and soft - ly go;
Though I pass'd a - way in si - lence, left you lone - ly, set you free

poco animato *mf* *cresc.* *rit.*

When the winds are sob - bing faint - ly, with a gen - tle un-known woe
For my heart was crushed with long-ing, what had been could nev - er be;

a tempo *p* *dim.*

Will you think of me and love me, as you did once long a - go?
It was best to leave you thus, dear, best for you and

p

best for me. It was best to leave you thus, Best for you and best for me.

If Love Were What the Rose Is

CIRO PINSUTI

Andante Grazioso

p

1. If love were what the rose is, And I were like the leaf, Our
 2. If I were what the words are, And love was like the tune, With

cresc. *dim.*

lives would grow to - geth - er, In sad or sing - ing weath - er, Blown
 dou - ble sound and sin - gle, De - light our lips would min - gle, With

fields or flow'r - ful clos - es, Green pleas - ure or gray grief, If
 kiss - es glad as birds are, That get sweet rain at noon, If

cresc. *f*

love were what the rose is, And I were like the leaf, If
 I were what the words are, And love were like the tune, If

dim.

love were what the rose is, And I were like the leaf.
 I were what the words are, And love were like the tune.

Wait for the Wagon

R.B. BUCKLEY

Lively

mf

1. Will you come with me, my Phil - lis dear, To 'yon blue mount-ain free, Where the
 2. Where the riv - er runs like sil - ver, And the birds they sing so sweet, I

blos - soms smell the sweet - est, Come rove a - long with me. It's ev - 'ry Sun - day
 have a cab - in, Phil - lis, And some - thing good to eat. Come lis - ten to my

morn - ing, When I am by your side, We'll jump in - to the wag - on, And
 sto - ry, It will re - lieve my heart, So jump in - to the wag - on, And

CHORUS

f

all take a ride. Wait for the wag - on, Wait for the
 off we will start.

wag - on, Wait for the wag - on, And we'll all take a ride.

"Alice Where Art Thou?"

W. GURNSEY

J. ASCHER

p *cresc.*

rit. *p*

1. The birds sleep - ing gent - ly,
2. The sil - ver rain fal - ling,

cresc.

sweet Ly-ra gleameth bright; Her rays tinge the for - est, and all seems glad to -
just as it fal - leth now; And all things slept gent - ly! Ah! Al - ice where art

p

night. The wind sigh - ing by me, cool - ing my fev - ered brow; The
thou? I've sought thee by lake - let, I've sought thee on the hill; And

f animato

streams flow as - ev - er, Yet Al - ice where art thou? One year back this
in the pleasant wild - wood, When winds blew cold and chill. I've sought thee in

ev - en, and thou wert by my side;
for - est, I'm look - ing heav'n-ward now; And I'm

thou wert by my side;
look - ing heav'n-ward now; Vow - ing to the
Oh! there mid the

love me, One year passed this ev - en, and thou wert by my side,
star - shine, I've sought thee in for - est, I'm look - ing heav'nward now,

Vow - ing to love, me Al - ice what - e'er might be - tide.
Oh! there a - mid the star-shine, Alice I know art thou.

Clochette

ARTHUR SKETCHLEY

J.L. MOLLOY

Lively

1. Spinn-ing was young Clo - chette _____ Came a fond youth to woo, _____
 2. Si - lent was young Clo - chette _____ Grieved in her heart was she, _____
 3. Let me, he said, Clo - chette _____ This lit - tle blos - som take, _____

She was a sad co - quette _____ He was a lov - er true. _____ Clo -
 For tho' a sad co - quette _____ None was as dear as he. _____ Clo -
 Wept then this sad co - quette _____ As tho' her heart would break. _____ Clo -

chette _____ Clo - chette _____ you drive me far from you; _____ Clo - chette _____ Clo -
 chette _____ Clo - chette _____ I go for love of you; _____ Oh! speak then dear Clo -
 chette _____ Clo - chette _____ I know now you are true; _____ Clo - chette _____ Clo -

1st & 2nd Verses
f chette _____ I come to say a - dieu. *dim.*
 chette _____ She on - ly said a - dieu.

3rd Verse
f Chette _____ we'll ne - ver say a - dieu.

Widow Machree

SAMUEL LOVER

Allegretto

*cresc.**mf*

1. Wid - ow Ma - chree, 'tis no
2. Wid - ow Ma - chree, now the

won - der you frown,
sum - mer is come,

Och hone!
Och hone!

Wid - ow Ma - chree, Faith it
Wid - ow Ma - chree, When —

ru - ins your looks, that same
ev - 'ry - thing smiles should a

dir - ty black gown,
beau - ty look glum?

*dim.**mf*

Och hone!
Och hone!

Wid - ow Ma - chree! How
Wid - ow Ma - chree! See the

al - ter'd your air, With that
birds go in pairs, And the

*cresc.**dim.*

close cap you wear, 'Tis de - stroy - ing your hair That should
rab - bits and hares Why e - ven the bears Now in

be flow - ing free, Be no
coup - les a - gree, And the

*mf**cresc.*

long - er a churl Of its black silk - en curl,
mute lit - tle fish Tho' they can't spake, they wish,

Och hone! — Wid - ow Ma - chree!
Och hone! — Wid - ow Ma - chree!

The Low Back'd Car

SAMUEL LOVER

Lively but not too fast

mf

1. When first I saw sweet Peg - gy, 'Twas on a mar - ket day: A
 2. In bat - tles wide com - mo - tion, The proud and might - y Mars, With

low - back'd car she drove and sat Up - on a truss of hay; But
 hos - tile scythes de - mands his tythes Of death, in war - like cars. But

cresc.

when that hay was bloom - ing grass, And deck'd with flow'rs of spring, No
 Peg - gy, peace - ful god - dess, Has darts in her bright eye, That

f

flow'r was there, that could com - pare, To the bloom - ing girl I sing! As she
 knock men down in the mar - ket town, As right and left they fly! While she

dim.

mf

cresc.

sat in her low-back'd car, The man at the turn - pike bar, Nev - er
 sits in her low-back'd car, Than bat - tle more dan - g'rous far, For the

ask'd for the toll, But just doc - tor's art Can-not rubb'd his auld poll, And look'd af - ter the low - back'd car. cure the heart, That is hit from the low - back'd car.

Once I Saw A Rose

H. WERNER

Moderato

p

1. Once I saw a sweet brier rose, All so fresh - ly bloom -
 2. "Rose" said I, "thou shalt be mine, All so fresh - ly bloom -
 3. Woe is me I broke the stem, Life and fra-grance doom -

ing;
 ing;
 ing;

Bathed with dew and blush - ing fair,
 Rose re - plied, "Nay, let me go,
 Soon the love - ly flow'r was gone,

Gen - tly waved by balm - y air, All the air per - fum - ing;
 Or thy blood shall free - ly flow, For thy rash pre - sum - ing;
 And the thorns re - mained a - lone, Van - ished all its bloom - ing;

Gen - tly waved by balm - y air, All the air per - fum - ing.
 Or thy blood shall free - ly flow, For thy rash pre - sum - ing."
 And the thorns re - mained a - lone, Van - ished all its bloom - ing.

Nancy Lee

F.E. WEATHERLY

STEPHEN ADAMS

With spirit

mf

1. Of all the wives as e'er you know, Yeo
 2. The har - bour's past, the breez-es blow, Yeo

ho! lads! ho, Yeo ho! yeo ho! There's none like
 ho! lads! ho, Yeo ho! yeo ho! 'Tis long e'er

cresc.

Nan - cy Lee I trow, Yeo ho! yeo ho! yeo
 we come back I know, Yeo ho! yeo ho! yeo

mf

ho! See there she stands an' waves her hand up - on the
 ho! But true an' bright from morn till night my home will

quay, An' ev - 'ry day when I'm a - way, she'll watch for me, An'
 be, An' all so neat an' snug an' sweet, for Jack at sea, An'

cresc.

whis - per low when tem - pest's blow, for Jack — at sea; Yeo
Nan - cy's face to bless the place, an' wel - come me; Yeo

f

ho! — lads! ho! — yeo ho! The sail - or's
ho! — lads! ho! — yeo ho!

wife, the sail - or's star — shall be, Yeo ho! — we — go a -

cresc.

cross — the sea — The sail - - or's wife the sail-or's star — shall

cresc.

be, The sail - or's wife his sta shall be.

My Love is Like a Red, Red Rose

ROBERT BURNS

Moderato

mf

1. O, my love's like a red, red rose That's new - ly sprung in June, My —
 2. Till — a' the seas gang dry, my dear, An' the rocks melt with the sun, Yet I

love is like the mel - o - dy That's sweet - ly played in tune. As fair art thou my
 love thee still, my dear, — While the sands of life shall run. An' fare thee well, my

bon - nie lass, Sae deep in love am I, And I will love thee still, my dear, Tho'
 on - ly love, An' fare thee well a - while, And I will come a - gain, my love, Tho'

dim. *mf*

a' the seas gang dry. O my love's like a red, red — rose That's new - ly sprung in
 'twere ten-thou-sand miles.

June, My — love is like the mel - o - dy, That's sweet - ly played in tune.

Strangers Yet

CLARIBEL

Andante moderato

mf

Stran-gers yet!

1. Af - ter years of life to - geth - er,
2. Af - ter child - hood's win - ning ways, —

cresc.

Af - ter fair and storm - y weather, Af - ter trav - el
Af - ter care and blame and praise, Coun - sel ask'd and

dim. *cresc.* *dim.*

in far lands, — Af - ter touch of wed - ded hands, —
wis - dom giv - en, Af - ter mu - tual pray'rs to heav'n, —

cresc. *f*

Why thus join'd, why ev - er met, If they must be stran-gers yet?
Child and par - ent scarce re - gret, When they part are stran-gers yet?

mf *p rit.*

Stran - gers yet, Stran-gers yet!

Only To See Thee

F. CAMPANA

Andante

p

1. On-ly to see thee dar - ling, On-ly to hear thy voice, —
 2. Gone is the sun - lit fu - ture, Vis-ion of joy too bright, —

E - ven its faint - est whis - per, Would bid my heart re - jice;
 Now ev - 'ry gleam hath fad - ed, Van-ish'd in dark - est night;

p

Vain - ly I crave the sun - shine Thy love would e'en im - part, —
 Too late a - las! I know thee, Ah! let my poor heart tell, —

I may but bear its im - press Deep in my in - most heart.
 Breathe out its bit - ter an - guish In that sad, word, fare - well!

On-ly to see thee dar - ling, On-ly to hear thy voice. —

dim.

E-ven its faint-est whis - per Would bid my heart re - joice. —

My Lodging is On the Cold Ground

Allegretto

mf

1. I — can-not change as oth-ers do, though you un-just - ly scorn; — Since
2. When killed by grief A- myn-tas lies, and you to mind shall call — The

that poor swain who sighs for you, For you — a - lone was born: — No
sighs that now un - pit - ied rise, The tears that vain - ly fall: — That

cresc. *dim.*

Phyl - lis no, your heart to move, A — sur - er way I'll try, — And
wel - come hour that ends this smart, Will then be - gin your pain, — For

to — re-venge my slight - ed love will still love on — and die. —
such — a faith - ful ten - der heart can nev - er beat — in vain. —

The Pretty Girl Milking Her Cow

Moderato

mf

1. 'Twas on a bright morn - in' in sum - mer, That I first heard his
 2. I have not the man - ners or gra - ces, Of the girls in the

voice spak - in' low, As he said to a col - leen be - side him, Who's that
 world where ye move, I have not their beau - ti - ful fa - ces But

cresc.

pur - ty girl milk - in' her cow? " Och! ma - - ny times of - ten ye
 oh! I've a heart that can love; If it plase ye I'll dress me in

met me, And told me that I should be Your dar - ling A -
 sat - in, And jew - els I'll put on my brow, But och! don't be

dim.

cush - la, A - lan - na, Ma - your - neen, A - sui - lish, Ma - chree.
 af - ther for - get - tin' Your pur - ty girl milk - ing her cow.

O Lovely Day, O Happy Day!

CARL GÖTZE

Andante

p

1. One Sunday fine, all bright and clear, As sel-dom dawn'd thro'-out the year, We
 2. All silent, arm in arm, we went, With hearts so full, on love thoughts bent, Thine

both were strol - ling thro' the rye, O'er fields and meadows, bright the sky. The
 eyes so blue, oh, love - ly sight! With sweet - est bliss are beam - ing bright! Her

cresc.

sky-lark sang, the sun shone clear And glistened bright both far and
 glance it pierced my in - most heart, More dazzling than the sun-light's

near! O
 dart. O

dim.

love - ly day, O hap - py day, Now far a - way that hap - py day. O

cresc.

love - ly day, O hap - py day, Now — far a - way, that hap - py day!

I Would That My Love

H. HEINE

F. MENDELSSOHN

Rather Quick

p

1. I would ___ that my love could si - lent - ly flow ___ in a sin - gle
 thee ___ on their wings my fair - est that soul ___ felt word they would

word; I'd ___ give it the mer-ry breez - es, They'd ___ waft it a-way in
 bear, Should'st hear it at ev - 'ry mo - ment And ___ hear it ___ ev - 'ry

cresc.

sport, I'd ___ give ___ it the mer-ry breez - es, They'd ___ waft it a-way in
 where Should'st hear ___ it at ev - 'ry mo - ment, And ___ hear it ___ ev - 'ry

f

sport, a-way in sport, ___ a-way in sport, ___ they'd ___ waft it a-way in
 where, and ev - 'ry where, ___ and ev - 'ry where, ___ and ___ hear ___ it ev - 'ry

p

sport. ___
 where. ___

2. To
 3. At

pp sempre

night when thine eye-lids in slum-ber have closed those bright heav'nly beams, Still

cresc.

there, my love, — it will haunt — thee, e'en in thy deep-est

f

dreams, Still there my love — it will haunt thee, e'en in — thy deep-est

p *sf*

dreams, e'en in thy deep - est, thy deep-est dreams, — E'en —

in — thy deep-est deep - est dreams. —

Only A Face At the Window

VIRGINIA GABRIEL

Allegretto

p

1. On - ly a face at the win - dow, On - ly a face, noth - ing
2. On - ly her love I ask for, On - ly her love, and —

cresc. *dim.*

more; Yet the look in the eyes as they met mine Still
yet, The sweet boon I can - not hope for, And

mf

comes to me o'er and o'er On - ly a word of greet - ing,
so I must strive to for - get On - ly a word low - ly spok - en

cresc. *f*

On - ly a word, that was all; Yet all day in my heart it
On - ly a "yes" would she say; It would give the sweet face at the —

echo-ed, Like the sound of an an - gels' call.
win - dow To be mine for - ev - er and aye.

O Charlie is My Darling

CHAS. GRAY

Moderato

mf

O Char - lie is my dar - ling, my dar - ling, my dar - ling, O

cresc.

f

cresc.

Char-lie is my dar - ling, The young Che - va - lier. When first his standard caught the eye His plai - dié chiefs cam'frae a - far, Girt

pi - broch met the ear, Our hearts were light, Our hopes were high, For the in their fight - ing geir, They no - bly drew their swords for war And the

dim.

mf

young - Che - va - lier.
young - Che - va - lier.

O

Char - lie is my dar - ling, my

cresc.

f

dar - ling, my dar - ling; O Char-lie is my dar - ling, The young Che - va - lier.

The Rose of Allandale

CHARLES JEFFERY

S. NELSON

Cheerfully

1. The morn was fair, the skies were clear, No breath came o'er the sea, When
2. Where-e'er I wan-der'd, East or West, Tho' fate be-gan to low'r, A

cresc.

dim.

Ma - ry left her high-land cot And wan-der'd forth with me: Though
sol - ace still was she to me In sor-row's lone - ly hour: When

cresc.

dim.

flow - ers deck'd the moun-tain's side And fra-grance fill'd the vale, By
temp-ests lash'd our gal - lant bark, And rent her shiv - 'ring sail, One

mf

f

far the sweet - est flow - er there Was the Rose of Al - lan - dale, Was the
maid - en form with - stood the storm 'Twas the Rose of Al - lan - dale, 'Twas the

dim.

mf

Rose of Al - lan - dale, the Rose of Al - lan - dale. By
Rose of Al - lan - dale, the Rose of Al - lan - dale. One

cresc. *dim.*

far the sweet-est flower there Was the Rose of Al-lan-dale.
 maid-en form with-stood the storm 'Twas the Rose of Al-lan-dale.

Drink To Me Only With Thine Eyes

BEN JONSON

OLD ENGLISH AIR

Slowly

p

1. Drink to me on-ly with thine eyes, and I will pledge with mine,
 2. I sent thee late a ro-sy wreath, not so much hon-'ring thee,

mf

Or leave a kiss with-in the cup, and I'll not ask for wine; The
 As giv-ing it a hope that there it could not with-ered be; But

mf *cresc.* *f* *dim.*

thirst that from the soul doth rise, doth ask a drink di-vine,
 thou there-on did'st on-ly breathe, and send'st it back to me,

mf

But might I of Jove's nec-tar sip, I would not change for thine.
 Since when it grows and smells, I swear, not of it-self, but thee.

La Cachucha

SPANISH MELODY

With spirit

mf

1. O come! cas-ta - nets — are gai - ly sound - ing, Light feet —
 2. Days past, stars now bright - ly beam — a - bove - us, Hearts are —

cresc.

to — their notes — are bound; Mer - ry dance and joy - ous song,
 near — that fond - ly love, Sweet — gui - tar and man - do - line,

dim. *mf*

Glad - den — now that hap - py throng. Nev - er — yet — did
 Give new — pleas - ure to — the scene.

mu - sic's meas - ure Bear such — thrill - ing notes — of pleasure: Hearts and

eyes — are filled with glee, And gay - est of — the gay — we'll be.

The Loreley

F. SILCHER

Andante

mf

1. I know not what spell is en - chant - ing, That makes me sad - ly in -
 2. The fair - est maid is re - clin - ing, In daz - zling beau - ty
 3. The boat - man in his bo - som, Feels pain - ful long - ings

clined, _____ An old _____ strange leg - end is haunt - ing, And
 there, _____ Her gild - ed rai - ment is shin - ing, She
 stir, _____ He sees _____ not dan - ger be - fore him, But

will not leave _____ my mind; _____ The day - light slow - ly is,
 combs her gold - en hair; _____ With gold - en comb _____ she's
 ga - zes up _____ at her; _____ The wat - ers sure _____ must

go - ing, And calm - ly flows _____ the Rhine, _____ The
 comb - ing, And as she combs _____ she sings, _____ Her
 swal - low, The boat and him _____ ere long, _____ And

moun - tain's peak _____ is glow - ing, In eve - ning's mel - low shine. _____
 song _____ a - midst the gloam - ing, A weird en - chant - ment brings. _____
 thus _____ is seen the pow - er, Of cru - el Lor - e - leys song. _____

Roll On, Silver Moon

Moderato

mf

1. As I strayed from my cot at the close of the day, To muse on the
 1. As the hart of the moun-tain, my lov - er was brave, So hand - some and

cresc. *f*

beau - ties of June, ——— 'Neath a jes - sa-mine shade, I es - pied a fair
 man - ly to view, ——— So — kind and sin - cere, and he loved me most

dim.

maid, — And she sad - ly com - plained to the moon. ——— Roll
 dear, — O — Ed - win! no love was more true. ———

CHORUS

on sil - ver moon, guide the trav - 'ler his way, While the night - in - gale's

cresc.

song is in tune; ——— I nev - er, nev - er more With my

dim.

true love will stray by the sweet sil-ver light of the moon.

This system shows the first four measures of the song. The melody is in treble clef with a key signature of one flat (B-flat). The accompaniment is in bass clef. The lyrics are written below the notes. A 'dim.' (diminuendo) marking is placed above the fifth measure.

Santa Lucia

NEAPOLITAN SONG

Moderato

mf

Calm o'er the o-cean blue Moon-light is shin-ing
While from the blue ex-panse Fair stars are gleam-ing

This system begins with a 'Moderato' tempo marking and an 'mf' (mezzo-forte) dynamic marking. It contains the next four measures of the song, continuing the melody and accompaniment.

And with its sil-ver light Stray cloud is lin-ing,
O-ver the night be-neath, In sweet-ness beam-ing.

This system contains the next four measures. The melody continues with a slight change in key signature to two sharps (F# and C#) in the fifth measure.

f

Come pret-ty mai-den, look from thy lat-tice, love,
As o'er the stream we glide, borne by the roll-ing tide,

This system contains the next four measures. It begins with a 'f' (forte) dynamic marking. The melody continues with the same key signature.

dim.

* List to the boat-men Chant-ing and row-ing.
* San-ta Lu-ci-a, San-ta Lu-ci-a.

This system contains the final four measures of the song. It ends with a 'dim.' (diminuendo) marking. The melody concludes with a final chord. The lyrics are repeated in the final measure.

* Pronounced Lu - ché - a

Loch Lomond

SCOTCH AIR

Andante

mf By — yon bon-nie banks, and by yon bon-nie braes, Where the sun shines bright on Loch
'Twas there that we part - ed in yon sha-dy glen, On the steep, steep side o' Ben

Lo - mon', Where me and my true love Were ev - er wont to gae, On the bon-nie, bon-nie banks of Loch
Lo - mon', Where in pur - ple — hue The — Hieland hills we view, And the moon com-ing out in the

Faster
Lo - mon', Oh! ye'll tak' the high - road and I'll tak' the low - road, And
gloom - ing. Oh! ye'll tak' the high - road and I'll tak' the low - road, And

I'll be in Scot-land a - fore ye, But me and my true love will

nev - er meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

Long, Long Ago

T. H. BAYLY

Moderato

Tell me the tales that to me were so dear,
Do you re-mem-ber the path where we met,
Long, long a - go,
Long, long a - go,

long, long a - go;
long, long a - go?
Sing me the song I de - light - ed to hear,
Ah, yes you told me you neer would for - get,

Long, long a - go, long a - go.
Long, long a - go, long a - go.
Now you are come, all my grief is re-moved,
Then to all oth - ers my smile you pre-ferr'd,

Let — me for - get that so long you have rovd';
Love, when you spoke gave a charm to each word;
Let me be - lieve that you
Still my heart treas - ures the

love as you lov'd,
prais - es I heard,
Long, long a - go, long a - go.
Long, long a - go, long a - go.

Thy Face

R. LEJOINDRE

C. H. R. MARRIOTT

Moderato

mf

Thy face is al-ways near to me, Tho' thou art far a-way, It
 The vi-sion bringeth me fond hopes Of bet-ter days in store, It

is a bea-con bright and fair, To cheer me on my way; It
 whis-pers of a time to come, When we shall part no more; Then

cresc.

is a star to guide me thro' This bu-sy world of pain, A
 rest with me Oh vi-sion bright, My on-ly hope thou art, My

dim.

bea-con bright to rest with me, Un-til we meet a-gain. Thy
 on-ly joy, my on-ly grief Is when we are a-part. Thy

mf

face is al-ways near to me, Tho' thou art far a-way. It

is a bea-con bright and fair, To cheer me on my way.

dim.

Robin Adair

CAROLINE KEPPEL

Moderato *cresc.*
mf

What's this dull town to me? Rob - in's not near;
What made th'as sem - bly shine? Rob - in A - dair;

mf *cresc.*

What was't I wish'd to see, What _ wish'd _ to _ hear?
What made the ball so fine? Rob - in _ was _ there.

mf *cresc.*

Where's all the joy and mirth, Made this town a heav'n on earth?
What, when the play was o'er, What made my heart so sore?

f *dim.*

Oh! they're all fled, with thee, Rob - in _ A - dair.
Oh! it _ was _ part - ing with Rob - in _ A - dair.

Last Night

H. KJERULF

Allegretto

p Last night the night - in - gale woke me, Last night when all was
I think of you in the day - - time, I dream of you by

dolce

still, night, It sang in the gold - en moon - light, From
I wake and I would you were here, love, And

rit. out the wood - land hill. I *a tempo* o - pend my win - dow so gent -
tears are blind - ing my sight, I hear a low breath in the lime

cresc.

rit. ly; I look'd on the dream - ing dew, And oh! the
tree; The wind is float - ing through, And oh! the

a tempo

dim. bird, my dar - ling, was sing - ing, sing - ing of you, of you.
night, my dar - ling, is sigh - ing, sigh - ing of you, of you.

The Keel Row

JAMES HOGG

Lively

As He I came down the Can - on-gate, the Can - on-gate, the Can - on-gate, As He wears a blue bon - net, blue bon - net, blue bon - net, A

I came down the snow-white rose up Can - on-gate I heard a las - sie sing. O, mer - ry may the chin. And mer - ry may the

keel - row, the keel - row, the keel - row, Oh mer - ry may the keel - row, The

ship that my love's in. Mer - ry may the keel - row, the keel - row, the

keel - row, Oh, mer - ry may the keel - row, The ship that my love's in.

When the Swallows Homeward Fly

FRANZ ABT

Andantino

mf

When the swal - lows homeward fly, When the ro - ses scatter'd lie, When from
 When the white swan southward roves, To seek at noon the or - ange groves, When the

cresc. *dim.*

neith - er hill nor dale, Chants the silv' - ry night - in - gale, In these
 red tints of the west, Prove the sun is gone to rest, In these

cresc. *f*

words my bleeding heart, Would to thee its grief im - part.
 words my bleeding heart, Would to thee its grief im - part.

mf *cresc.*

When I — thus thy im - age — lose,
 When I — thus thy im - age — lose,

mf *cresc.*

Can I, ah! can I e'er know re - pose,
 Can I, ah! can I e'er know re - pose,

f Can ——— I ah! can I *dim.* e'er know re - pose.

Sally in Our Alley

HENRY CAREY

Andante
mf Of all the girls — that are so smart, — There's none like pretty Sal-ly; She is the
Of all the days — that's in the week, — I dear - ly love but one day, And that's the

dar - ling of my heart, — And lives in our — al-ley: There is no
day — that comes be - twixt, — A Sa - tur - day and Monday: O then I'm

cresc. la - - dy in the land That's half so sweet — as — Sal - ly; She is the
dress'd all in my best, To walk a - broad — with — Sal - ly; She is the

dim. dar - ling of my heart, — And lives — in — our — al-ley.
mf dar - ling of my heart, — And lives — in — our — al-ley.

What Will You Do, Love?

SAMUEL LOVER

Andante

mf

"What will you do, love, when I am go-ing, With whitesail flow-ing, The seas be-
 "What would you do, love, if dis-tant tid-ings Thy fond con-fid-ings, Should un-der-

yond, mine; What will you do, love when waves di- vide us, And friends may
 And I a- bid - ing 'neath sul- try skies, Should think oth- er

chide us for be- ing fond?" "The waves di- vide us and friends be
 eyes were as bright as thine?" "Oh, name it not! tho' guilt and

chid- ing, In faith a bid- ing I'll still be true, And I'll pray for
 shame Were on thy name I'd still be true, But that heart of

thee on the stormy o- cean, In deep de- vo- tion That's what I'll do."
 thine Should an- o- ther share it, I could not bear it, What would I do?"

Five O'Clock in the Morning

CLARIBEL

Moderato espressivo

mf

The dew lay glitt'ring o'er the grass, A mist lay ov-er the brook, At the
And Bes-sie, the milk-maid, mer-ri-ly sang, The meadows were fresh and fair, And the

ear-liest beam of the gold-en sun The swal-low her nest for-sook; The
breeze of morn-ing kiss'd her brow, And play'd with her nut-brown hair; But

f *rit.*

snow-y blooms of the oft she turn-ed and haw-thorn tree Lay thick-ly the ground a-dorn-ing, The
look'd a-round As if the si-lence scorn-ing, 'Twas

birds were sing-ing in ev'-ry bush, At five o'-clock in the morn-ing, The
time for the mow-er to whet his scythe, At five o'-clock in the morn-ing, 'Twas

birds were sing-ing in ev'-ry bush, At five o'-clock in the morn-ing.
time for the mow-er to whet his scythe, At five o'-clock in the morn-ing.

Within a Mile of Edinboro

JAMES HOOKE

Moderato

mf

'Twas with - in a mile of Ed-in - bo-ro' town In the
 Jock - y was a wag that nev-er would wed, Though long
 But when he vowed he would make her his bride, Though his

ro - sy time of the year, Sweet flow - ers bloom'd and the
 he had fol - low'd the lass, Con - tented she earned and eat
 flocks and herds were not few, She gave him her hand, and a

grass was down, And each shep - herd woo'd his dear; Bon-ny Jock-y, blithe and gay,
 her brown-bread, And mer - ri - ly turn'd up the grass; Bon-ny Jock-y, blithe and free,
 kiss be - side, And vow'd she'd for ev - er be true; Bon-ny Jock-y, blithe and free,

Kiss'd sweet Jen - ny mak - in' hay; The las - sie blushed and frowning cried, "No,
 Won her heart right mer - ri - ly; Yet still she blushed and frowning cried, No
 Won her heart right mer - ri - ly; At church she no more frowning cried, No

no, it will not do, I can-not, can-not, won-not, won-not, Won-not buc-kle to.

Annie Laurie

LADY JOHN SCOTT

Moderato

p

Max - wel - ton's banks are bon - nie, Where ear - ly falls the
Her — brow is like the snow - drift, Her throat is like the

dew; And 'twas there that An - nie Lau - rie Gave
swan; Her — face it is the fair - est That

cresc.

me her prom - ise true, Gave me her prom - ise
e'er the sun shone on, That e'er the sun shone

true, And ne'er for - get will I, But for
on, And dark blue is her ee, And for

bon - nie An - nie Lau - rie, I'd — lay — me down and dee.
bon - nie An - nie Lau - rie, I'd — lay — me down and dee.

Mary of Argyle

CHAS. JEFFERYS

S. NELSON

Allegretto

p

1. I have heard the ma-vis sing-ing His love song to the morn; I have
 2. Though thy voice may lose its sweetness, And thine eye its bright-ness too; Though thy

seen the dew-drop cling-ing To the rose just new - ly born: But a
 step may lack its fleet-ness, And thy hair its sun - ny hue: Still to

cresc. *dim.* *cresc.*

sweeter song has cheer'd At the evening's gentle close; And I've seen an eye still brighter Than the
 me wilt thou be dear - er Than the World shall own. I have loved thee for thy beauty, But

mf

dew - drop on the rose; 'Twas thy voice, my gen - tle Ma - ry, And thine
 not for that a - lone; I have watch'd thy heart, dear Ma - ry, And its

cresc. *dim.*

art-less winning smile, That made this world an E - den, Bon-ny Ma-ry of Ar-gyle.
 goodness was the wile That has made thee mine for - ev - er, Bon-ny Ma-ry of Ar-gyle.

Darby and Joan

F.E. WEATHERLY

J.L. MOLLOY

Andante

p

Dar - by, dear, we are old and gray, Fif - ty years since our wed - ding day,
 Dar - by, dear, but my heart was wild When we bur - ied our ba - by child,
 Hand in hand when our life was May, Hand in hand when our hair is gray,

cresc.

Shad - ow and sun for ev' - ry one as the years roll on; Dar - by, dear, when the
 Un - til you whis - per'd: "Heav'n knows best," and my heart found rest; Dar - by, dear, 'twas your
 Shad - ow and sun, for ev' - ry one as the years roll on; Hand in hand, when the

world went wry, Hard and sor - row - ful then was I, Ah! lad, how you cheer'd me then:
 lov - ing hand, Show'd the way to the bet - ter land, Ah! lad, as you kiss'd each tear,
 long nigh - tide Gen - tly cov - ers us side by side, Ah! lad, tho' we know not when,

dim.

"Things will be bet - ter, sweet wife, a gain!"
 Life — grew bet - ter, and Heav'n more near, Al - ways the same, Dar - by, my own,
 Love will be with us for - ev - er then:

Al - ways the same to your old wife, Joan, Al - ways the same to your old wife Joan.

Her Bright Smile Haunts Me Still

W.T. WRIGHTON

Slow with expression

mf

1. 'Tis— years since last we met, And we may not meet a - gain; I have
 2. At the first sweet dawn of light, When I gaze up-on the deep, Her—

strug - gled to for - get, But the strug - gle was in vain; For her
 form still greets my sight, While the stars their vi - gils keep. When I

cresc.

voice lives on the breeze, And her spir - it comes at will; In the
 close mine ach - ing eyes, Sweet dreams my sen - ses fill; And from

mid - night, on the seas, Her bright smile haunts me still! For her
 sleep when I a - rise, Her bright smile haunts me still! When I

mf

voice lives on the breeze, And her spir - it comes at will; In the
 close mine ach - ing eyes, Sweet dreams my sen - ses fill; And from

*cresc.**dim.*

mid - night, on the seas, Her — bright smile haunts me still.
 sleep when I a - rise, Her — bright smile haunts me still.

The Girl I Left Behind Me

SAMUEL LOVER

*Moderato**mf*

1. The hour was sad I left the maid, A lin-g'ring farewell tak - ing, Her
 2. Then to the East we bore a-way, To win a name in - sto - ry, And

sighs and tears my steps de - lay'd, I — thought her heart was break - ing, In
 there, where dawns the sun of day, There dawn'd our sun of glo - ry: Both

hur - ried words her name I bless'd, I breath'd the vows that blind me, And
 blaz'd in noon on Al - ma's height, Where in the post as - sign'd me, I —

to my heart in an - guish press'd The girl I — left be - hind me.
 shar'd the glo - ry of that fight, Sweet girl I — left be - hind me.

Bonnie Doon

ROBERT BURNS

Moderato

p

1. Ye banks and braes — of Bon - nie Doon, How can — ye bloom — sae
 2. Oft have I roamed by Bon - nie Doon, To see — the rose — and

fresh — and fair; How can ye chant, — ye lit - tle birds, — And
 wood - bine twine; And Il - ka bird — sang o' — its love, — And

mf

I — sae wea - ry fu' — of care! Thou'lt break my heart, — thou
 fond - ly sae — did I — o' mine; Wi' light - some heart I

war - bling bird — That wan - tons thro' — the flow'r - ing thorn, Thou
 pu'd a rose — Fu' sweet — up - on — its thorn - y tree, And

mind'st me of — de part - ed joys, — De - part - ed nev - er to — re - turn.
 my fause lov - er staw the rose, — But, ah! — he left — the thorn wi' me!

I've Something Sweet To Tell You

EATON FANING

Allegretto

p

I've some-thing sweet to tell you, But the se-cret you must keep, — And re-

poco rit.

pp *piu vivo* *rit.*

mem-ber, if it is - n't night, I am talk - ing in my sleep — For I

a tempo

know I am but dream - ing When I think your love is mine — And I

cresc

f

p

p a little slower

know they are but seem-ing, All the hopes that round me shine. So re - mem-ber When I

p

tell you What I can no lon-ger keep — We are none of us re - spon-si-ble For

a tempo

what we say in sleep. — My pret-ty se-cret's

com - ing, Oh! lis - ten with your heart, — And you shall hear it hum - ming So

pp *piu vivo* *rit.* *a tempo* *cresc.*

close, 'twill make you start, — Oh shut your eyes so earn - est, Or mine will wild - ly

f *passionately* *p* *tranquil*

weep, — I love — you, I a - dore you, but, I am talk-ing in my sleep, —

rit. *morendo*

in — my sleep. —

Maid of Athens

LORD BYRON

H.R. ALLEN

Andante con molto espressione

mf

1. Maid of Ath-ens, ere we part, _____ Give, oh, give me back my
 2. By those tres-ses un-con- find, _____ Wooed by each Æ-ge-an

heart! _____ Or since that has left my breast, _____
 wind, _____ By those lids whose jet-ty fringe, _____

cresc.

Keep it now, and take the rest! _____ Hear my vow, be-fore I go, fore I go,
 Kiss thy soft cheek's blooming tinge, _____ By those wild eyes like the roe,

cresc. *dim.* *mf*

Hear my vow, be-fore I go, My life I
 Hear my vow, be-fore I go, My life I

cresc.

love thee, My dear-est life, I love thee,
 love thee, My dear-est life, I love thee,

Hear my vow, be-fore I go, My life I love but thee.
Hear my vow, be-fore I go, My life I love but thee.

Soldier's Farewell

JOHANNA KINKEL

Andante
mf

1. How can I bear to leave thee, One part - ing kiss I give thee; And
2. Ne'er more may I be - hold thee, Or to this heart en - fold thee; With

then whate'er be - falls me, I go where hon - or calls me. Fare -
spear and pen - non glanc - ing, I see the foe ad - vanc - ing, Fare -

With great expression

well, fare - well, my own true love, Fare -
well, fare - well, my own true love, Fare -

rit. *pp*

well, fare - well, my own true love.
well, fare - well, my own true love.

The Maid of the Mill

HAMILTON AÏDÉ

STEPHEN ADAMS

Andante

p

1. Gold - en years a - go, in a mill be - side the sea, There
 2. Lead - en years have passed, gray — hair'd I look a - round; The

cresc.

dwelt a lit - tle maid - en who plight - ed her faith to me; The
 earth has no such mai - dens, none such mill - wheels — turn not round: When -

p

mill-wheel now is si - lent, that maids' eyes clos - ed be; And
 e'er I think of heav'n, and of what the an - gels be; I

cresc.

all that now re - mains of her, are the words she sang to me.
 see a - gain that lit - tle maid, and — hear her words to me.

Dolce

mf

"Do not for - get me! Do not for - get me!

Think some - times of me still.

mf
When the morn — breaks, and — the thros - tie a - wakes — Re -

cresc.
mem - ber the maid, — of the mill! —

f
Do not for - get me! Do not for - get me! Re -

dim.
mem - ber the maid, — The maid of the mill! —

Love's Golden Dream

LINDSAY LENNOX

Slowly

mf

1. I hear to - night the old bells chime, Their sweetest soft - est strain, They bring to
 2. I look in - to your love-lit eyes, I hear your gen - tle voice, You come to

me the old-en time, In vi-sions once a - gain, Once more a -
 me from par - a - dise, And bid my heart re - joice, Sweet vi - sions

cross the mea-dow land, Be-side the flow - ing - stream, We wan - der,
 fade not from my sight, I would not wake to pain, But dream till

dar - ling, hand in hand, And dream love's gold - en dream.
 at the por - tals bright, I clasp your hand a - gain.

Waltz Time

mf

Love's golden dream is past, ——— Hid-den by mists of pain, ———

cresc.

Yet we shall meet at last.

dim. *mf*

Nev - er to part a - gain Love's gold - en

cresc.

dream is past, Hid - den by mists of

pain, Yet we shall meet at last

dim.

Nev - er - to part a - gain.

Little Maggie May

G.W. MOORE

C. BLAMPHIN

Moderato

mf

1. The spring had come, the flow'rs in bloom, The birds sung out their lay, Down
 2. Tho' years roll'd on, yet still I lov'd With heart so light and gay, And

by a lit - tle run-ning brook I first saw Mag-gie May; She
 nev - er will this heart de - ceive My own dear Mag-gie May; When

cresc. *dim.*

had a rogue - ish jet black eye, Was sing-ing all the day, And
 oth - ers thought that life was gone, And death would take a - way, Still

mf

how I lov'd her none can tell, My lit - tle Mag-gie May. My
 by my side did lin - ger one, And that was Mag-gie May. My

CHORUS

mf

lit - tle, witching Mag-gie, Mag-gie, sing - ing, all the day; Oh!

how I love her none can tell, My lit - tle Mag - gie May.

Love's Ritornella

J. COOKE

Allegretto

p

1. "Gen - tle Zi - tel - la, Whith - er a - way, Love's Ri - tor - nel - la,
2. "Charming Zi - tel - la, Why should'st thou care? Night is not dark - er than

cresc.

list while I play." "No, I have lin - ger'd too long on the road,
thy rav - en. hair, And those bright eyes, if the bri - gand should see,

dim. *p*

Night is ad - vanc - ing, the bri - gand a - broad. Lone - ly Zi - tel - la hath
Thou art the rob - ber, the cap - tive is he. Gen - tle Zi - tel - la,

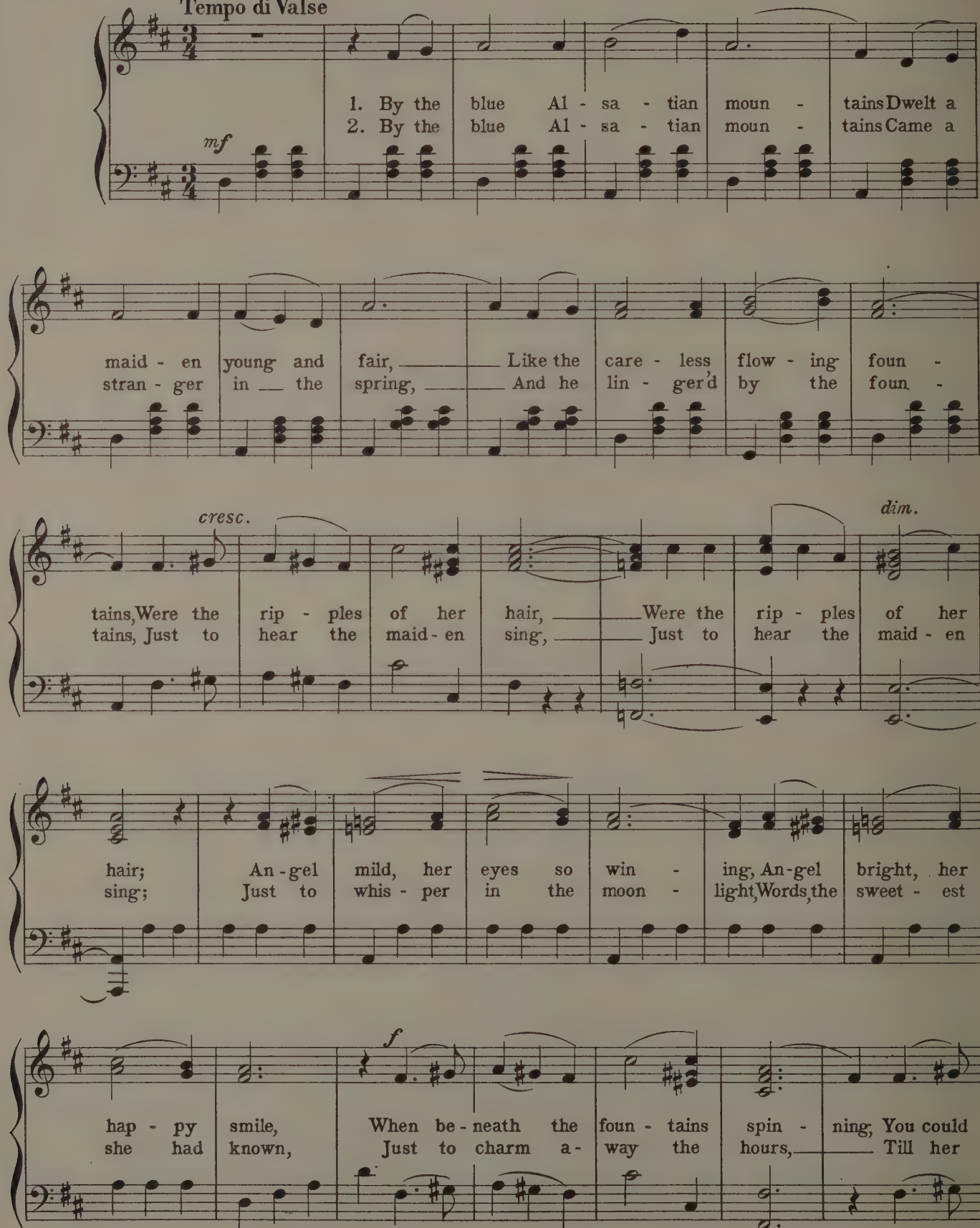
too much to fear, Love's Ri - tor - nel - la, She may not hear."
ban - ish thy fear, Love's Ri - tor - nel - la, Tar - ry and hear."

The Blue Alsatian Mountains

CLARIBEL

STEPHEN ADAMS

Tempo di Valse



1. By the blue Al-sa-tian moun-tains Dwelt a
2. By the blue Al-sa-tian moun-tains Came a

maid-en young and fair, Like the care-less flow-ing foun-
stran-ger in the spring, And he lin-ger'd by the foun-

tains, Were the rip-ples of her hair, sing, Were the rip-ples of her
tains, Just to hear the maid-en sing, Just to hear the maid-en

hair; sing; An-gel mild, her eyes so win-ning, An-gel bright, her
Just to whis-per in the moon-light, Words, the sweet-est

hap-py smile, When be-neath the foun-tains spin-ning, You could
she had known, Just to charm a-way the hours, Till her

hear — her song the while A - dé, A - dé, A - dé,
heart — was all his own A - dé, A - de, A - dé,

Such songs will pass a - way. Tho' the blue Al - sa - tian
Such dreams must pass a - way. But the blue Al - sa - tian

cresc.

moun - tains, Seem to watch — and wait al - way.
moun - tains, Seem to watch — and wait al - way.

Ah, 'tis a Dream

E. LASSEN

Andante con espressione

1. My na - tive land a - gain it meets mine eye, — The old oaks raise their boughs on
2. I feel the kiss that was in youth so dear, — The words, "I love!" fall on mine

high, — The vi - o - lets greeting seem, — Ah! 'tis a dream.
ear, — I see — thine eyes soft beam! — Ah! 'tis a dream.

Little Annie Rooney

MICHAEL NOLAN

Waltz Time

1. A winning way, a pleasant smile, Dress'd so neat but
 2. We've been en - gaged close on a year, The hap - py time is

quite in style, Mer - ry chaff your time to wile, Has
 draw - ing near, I'll wed the one I love so dear, ———

cresc. lit - tle An - nie Roon - ey; *dim.* Ev' - ry ev' - ning
 Lit - tle An - nie Roon - ey; My friends de - clare I

rain — or shine, I make a call 'twixt eight — and nine, On her who
 am — in jest, Un - til the time comes will — not rest, But one who

cresc. short - ly will be mine, — Lit - tle An - nie Roon - ey.
 knows its val - ue best, Is lit - tle An - nie Roon - ey.

CHORUS

mf She's my sweet - heart, *cresc.* I'm her beau, —

dim. — She's my An - nie, — I'm her

mf Joe, — Soon we'll mar - ry —

cresc. Nev - er — to part, — Lit - tle An - nie

dim. Roon - ey, — is my sweet - heart! —

Kathleen Mavourneen

MRS. CRAWFORD

F. N. CROUCH

Andante

mf

1. Kath - leen Ma - vour - neen! the grey dawn is breaking, The
 2. Kath - leen Ma - vour - neen! a - wake from thy slumbers; The

horn of the hunt - er is heard on the hill; The
 blue mountains glow in the sun's gold - en light; Ah!

lark from her light wing the bright dew is shak - ing,
 where is the spell that once hung on my num - bers? A -

Kath - leen Ma - vour - neen! what slum - b'ring still. Oh,
 rise in thy beau - ty, thou star of my night. Ma -

Faster

mf

hast thou for - got - ten, how soon we must sev - er? Oh,
 vour - neen, Ma - vour - neen, my sad tears are fall - ing, To

rit.

hast thou for - got - ten, this day we must part? It
 think that from E - rin and thee I must part; It

a tempo

mf

may be for years, and it may be for - ev - er; Oh, —
 may be for years, and it may be for - ev - er; Then

why — art thou si - lent, thou voice of my heart? It
 why — art thou si - lent, thou voice of my heart? It

may — be for years, and it may be for - ev - er; Then

why — art thou si - lent, Kath - leen Ma - vour - neen?

Katey's Letter

LADY DUFFERIN

Andante con espressione

mf

1. Och, girls, dear did you ever hear, I wrote my love a let - ter, And al -
 2. My heart was full, but when I wrote I dar'd not put the half in, The

tho' he can - not read, sure I thought 'twas all the bet - ter, For why
 neighbors know I love him, and they're might - y fond of chaff - ing, So I

should he be puz - zled with hard spell - ing in the mat - ter, When the
 dar'd not write his name out - side, for fear they would be laugh - ing, So I

rit. *a tempo*

mahe - ing was so plain that I love him faith - ful - ly.
 wrote, "from lit - tle Kate to one whom she loves faith - ful - ly."

mf

I love him faith - ful - ly And he
 I love him faith - ful - ly And he

knows it, oh! he knows it, with - out one word from me.
knows it, oh! he knows it, with - out one word from me.

Kathleen Aroon

MRS. CRAWFORD

FRANZ ABT

Andante

mf

1. Why should we part - ed be, Kath - leen A - roon!
2. Give me thy gen - tle hand, Kath - leen A - roon!

When thy fond heart's with me, Kath - leen A - roon!
Come to the hap - py land, Kath - leen A - roon!

cresc.

cresc.

Come to those gold - en skies, Bright days for us may rise,
Come o'er the waves with me, These hands shall toil for thee,

cresc. rit.

cresc. rit.

Oh! dry those tear - ful eyes, Kath - leen A - roon.
This heart will faith - ful be, Kath - leen A - roon.

Farewell Forever

H. B. FARNIE

M. CONNELLY

Moderato

mf

1. All night thro' thy slumbers my pas-sion-ate numbers, Have thrill'd to thy
 2. My heart wild-ly beat-ing would hear thee re-peat-ing, Thy vow, thou art

dream-ing heart, Till drawn by my sor-row, Thou wak'st with the mor-row, To
 mine a-lone. And far o'er the bil-low, My dream-haunted pil-low, Shall

know that this hour we part. The dew's of last-night are dry on the plain,—
 bring thee a gain mine own. One touch on my hand, one kiss on my brow,—

Yet on my cheeks tears are fall-ing like rain. Oh!
 O-ver! and thou art a mem-o-ry now. Oh!

cresc.

rit. *dim.*

mf

Farewell for-ev-er, Farewell to thee! Mountains may sev-er, ma-ny a lea!

rit.

Bright tho' our dreaming, 'Twas not to be, Farewell, my own, to thee!

Gaily the Troubadour

T. H. BAYLEY

Lively

p

Gai - ly the Trou-ba-dour Touch'd his gui - tar ——— When he was hastening
She for the Trou-ba-dour Hope - less-ly wept, ——— Sad - ly she thought of him

Home from the war; Sing - ing, "From Pal-es-tine, Hith - er I come,
When oth-ers slept; Sing - ing, "In search of thee, Would I might roam!

mf

La-dye love! la-dye love! Wel-come me home."
Trou-ba-dour! Trou-ba-dour! Come to thy home."
Sing - ing, "From Pal-es-tine
Sing - ing, "In search of thee

Hith - er I come, La-dye love! la-dye love! Wel-come me home."
Would I might roam! Trou-ba-dour! Trou-ba-dour! Come to thy home."

Weary

FLORENCE L. CARTER

VIRGINIA GABRIEL

Andante non Troppo

mf

Wea - ry of liv - ing, so wea - ry, Long - ing to lie down and
Wea - ry, so wea - ry of wait - ing, Wait - ing for sym - pa - thy

die, _____ To find for the sad heart and drea - ry, The
sweet, _____ For some - thing to love, and to love me, And

cresc.

end of the pil - grim - age nigh _____ Wea - ry, so wea - ry of
pleas - ures that are not so fleet _____ For a hand to be laid on my

dim.

wish - ing, _____ For a form that has gone from my sight, _____ For a
fore - head, _____ A glimpse of the gold - en brown hair, _____ For a

voice that is hush'd to me ev - er, For eyes that to me were so bright. _____
step that to me was sweet music, And a brow that was no - ble and fair. _____

John Anderson, My Jo

ROBERT BURNS

Andante
mf

1. John An - der - son, my jo, John, When — we were first ac -
2. John An - der - son, my jo, John, We — clamb the hill the -

quent, Your locks were like the ra - - ven, Your
gith - er And mony a can - ty day, John, We've

cresc.

bon - ny brow was brent; But now your brow is beld, John, Your
had wi' - ane an - ith - er; Now we maun tot - ter down, John, But

dim.

locks are like the snow; Yet — bless - ings on your
hand in hand we'll go; And we'll sleep the - gith - er

frost - y pow, John An - der - son, my jo!
at the foot, John An der son, my jo!

Flow Gently, Sweet Afton

ROBERT BURNS

Moderato

mf

1. Flow gent - ly, sweet Af - ton, a - mong thy green braes; Flow
2. Thy crys - tal stream, Af - ton, how love - ly it glides, And

cresc. *dim.*

gent - ly, I'll sing thee a song in thy praise; My Ma - ry's a - sleep by thy
winds by the cot where my Ma - ry re - sides; There, oft, as mild ev' - ning weeps

cresc. *dim.* *mf*

mur - mur - ing stream; Flow gent - ly, sweet Af - ton, dis - turb not her dream. Thou
o - ver the lea, Thy sweet - scent - ed groves shade my Ma - ry and me. Flow

dove, whose soft ech - o re - sounds from the hill, Thou green - crest - ed
gent - ly, sweet Af - ton, a - mong thy green braes, Flow gent - ly, sweet

cresc. *rit.* *a tempo*

lap - wing; with noise loud and shrill, Ye wild whist - ling war - blers, your
riv - er, the theme of my lays; My Ma - ry's a - sleep by thy

mu - sic for - bear, I charge you, dis - turb not the slum - ber - ing fair.
mur - mur - ing stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

cresc. *dim.*

Comin' Thro' The Rye

ROBERT BURNS

SCOTCH SONG

Moderato

mf Gin a bo - dy meet a bo - dy com - in' thro' the rye, Gin
Gin a bo - dy meet a bo - dy com - in' frae the town, Gin
A - mong the train there is a swain I dear - ly lo'e my - sel' But

mf

mf a bo - dy kiss a bo - dy need a bo - dy cry?
a bo - dy greet a bo - dy need a bo - dy frown?
where's his home and what his name I din - na care to tell!

mf

f Ev' - ry las - sie has her lad - die, nane they say, — hae I, Yet

f

f a' the lads they smile at me when com - in' through the rye.

f

For You

ARTHUR CHAPMAN

SYDNEY SMITH

Andante espressivo

cresc.

mf

They say the years have swal - lows' wings, But mine have lead - en
They told me if we linked our lives, That you would rue the

dim.

feet, Since last we stood and said "good-bye," That eve in June-tide
day, And when the sor - rows gath - ered round, Your love would pass a -

mf

sweet; I read the an - guish in your eyes, As
way; But had I known what life would be When

sad you turned a - way, But oh! you guessed not
ev' - ry hope had fled, Those cru - el words I

what I bore, The tears I could not stay. For
spoke that night, Had ne'er by me been said. For

Lento

mf

you! for you! my dar - ling, I spoke those words un - true, —

— I left you, tho' I loved you, And broke — my heart for

mf

you! — For you, for you! my dar - - ling, I

cresc. *f*

spoke those words un - true, — I left you, tho' — I

rit. *dim.*

loved you, And broke — my heart — for you. —

Good-bye, Sweetheart, Good-bye

JOHN L. HATTON

Andante con moto

*cresc.**mf*

1 The bright stars fade, the morn is break-ing, The dew - drops pearl each
 2 The sun is up, the lark is soar - ing, Loud swells the song of

*simile**dim.**cresc.*

bud and leaf, And I from thee my leave, am tak - ing, With
 chan - ti - cleer; The lev - ret bounds o'er earth's soft flow - ing, Yet

dim.

bliss too brief, with bliss, with bliss, too
 I am here, yet I am

brief, How sinks my heart with fond a - larms, The tear is hid - ing
 here, For since nights gems from heav'n did fade, And morn to flo - ral

*cresc.**dim.**cresc.*

in mine eye For time doth thrust me from thine arms; Good - bye, sweet-heart, good -
 lips doth hie, I could not leave thee, tho' I said Good - bye, sweet-heart, good -

cresc.

bye! bye! Good - 'bye, sweet-heart, good - bye! For I

f *dim.*

time doth thrust me from thine arms, Good - bye, sweet-heart, good - bye!
could not leave thee, tho' I said Good - bye, sweet-heart, good - bye!

Am I Not Fondly Thine Own

(DU, DU LIEGST MIR IM HERZEN)

GERMAN FOLK SONG

With expression

p

Thou, thou reign'st in this bo - som, There, there hast thou thy throne;
Du, du liegst mir im Her - zen, Du, du liegst mir im Sinn;

Thou, thou know'st that I love thee, Am I not fond-ly thine own?
Du, du machst mir viel Schmerzen, Weisst nicht, wie gut ich dir bin!

f *p*

Yes, yes, yes, yes, Am I not fond-ly thine own?
Ja, ja, ja, ja, Weisst nicht, wie gut ich dir bin!

The Hazel Dell

GEO. F. ROOT

Moderato

*cresc.**dim.*

In the Ha - zel Dell my Nel - ly's sleep - ing, Nel - ly lov'd so long; And my
In the Ha - zel Dell my Nel - ly's sleep - ing, Where the flow - ers wave; And the

lone - ly, lone - ly watch I'm keep - ing, Nel - ly lost and gone; Here in
si - lent stars are nightly weep - ing, O'er poor Nel - ly's grave. Hopes that

mf moon - light oft - en we have wan - der'd Thro' the si - lent shade, Now where
once my bo - som fond - ly cher - ish'd Smile no more on me; Ev - ry

leaf - y branches droop - ing down - ward, Lit - tle Nel - ly's laid.
dream of joy, a - las has per - ished, Nel - ly dear, with thee.

All a - lone my watch I'm keep - ing In the Ha - zel Dell, For my

dim.

dar - ling Nel - ly's near me sleep - ing, Nel - ly dear, fare - well.

How Can I Leave Thee!

(TRUE LOVE)

FOLK SONG

Lento

p

1. How can I leave thee! From thee how can I part!
2. Blue is a flow - er - et, Called the "For - get - me - not,"
3. Would I a bird were, Soon at thy side to be!

dim.

That thou hast all my heart, Dear one, be - lieve:
Wear it up - on thy heart, And think of me!
Fal - con nor hawk would fear, Speed ing to thee;

cresc.

Thou hast this soul of mine, So close - ly bound to thine,
Flow - er et and hope may die, Yet love with us shall stay,
When by the fow - ler slain, I at thy feet should lie,

dim.

No oth - er can I love, Save thee a - lone.
That can - not pass a - way, Dear one, be - lieve.
Thou sad - ly should'st com - plain, Joy - ful I'd die!

Darling Nelly Gray

B.R. HANDY

Moderato

p

1. There's a low green val-ley on the old Ken-tuck-y shore, There I've
 2. One night I went to see her, but "she's gone!" the neighbors say, The
 3. My eyes are get-ting blind-ed, and I can not see the way, Hark! there's

whiled man-y hap-py hours a-way, A - sit-ting and a-sing-ing by the
 white man bound her with his chain, They have tak-en her to Georgia for to
 some - bo-dy knock-ing at the door, Oh! I hear the an-gels call-ing and I

lit-tle cot-tage door, Where lived my dar-ling Nel-ly Gray Oh! my
 wear her life a-way, As she toils in the cot-ton and the cane. Oh! my
 see my Nel-ly Gray, Fare-well to the old Ken-tuck-y shore. Oh! my

mf

poor Nel-ly Gray, they have tak-en you a-way, And I'll
 poor Nel-ly Gray, they have tak-en you a-way, And I'll
 dar-ling Nel-ly Gray, up in heav-en there they say, That they'll

nev-er see my dar-ling an-y more, I'm
 nev-er see my dar-ling an-y more, I'm
 nev-er take you from me an-y more, I'm a -

sit - ting by the riv - er, and I'm weep - ing all the day, For you've
 sit - ting by the riv - er, and I'm weep - ing all the day, For you've
 com - ing, com - ing, com - ing, as the an - gels clear the way, Fare -

gone from the old Ken - tuck - y shore.
 gone from the old Ken - tuck - y shore.
 well to the old Ken - tuck - y shore.

Douglas

MISS MULOCK

LADY JOHN SCOTT

Moderato

mf
 Could ye come back to me Doug - las! Doug - las! In the old like - ness
 Nev - er a scorn - ful word should pain you: I'd smile as sweet as
 Oh, to call back the days that are not! Mine eyes were blind - ed, your

that I knew, I would be so faith - ful, so lov - ing, Doug - las!
 an - gels do, Sweet as your smile on me shone ev - er,
 words are few. Do you know the truth now up in Heav - h?

Doug - las! Doug - las! ten - der and true.
 Doug - las! Doug - las! ten - der and true.
 Doug - las! Doug - las! ten - der and true.

Twinkling Stars are Laughing, Love

JOHN P. ORDWAY

mf Dolce

1. Twink - ling stars are laugh - ing, love, Laugh - ing on you and
 2. Gold - en beams are shin - ing, love, Shin - ing on you to

me; While your bright eyes look in mine, — Peep - ing stars they
 bless; Like the queen of night you fill — Darkest space with

cresc.

seem — to be. Trou - bles come and go, love,
 love - li - ness. Sil - ver stars how bright, love,

Bright - est scenes must leave our sight; But the star of
 Moth - er moon in throne - ly night, Gaze on us to

dim.

hope, love, Shines with ra - diant beams — to - night.
 bless, love, Pur - est vows here made — to - night.

CHORUS

mf

Twink - ling stars are laughing, love, Laugh - ing on you and me;

cresc.

While your bright eyes look in mine, *dim.* Peep - ing stars they seem — to be.

The Broken Ring

F. GLUCK

Moderato

p

1. In cool and sha - dy val - ley, A mill - wheel turns all day, — There
2. To me her troth she plight - ed, And pledged it with — a ring, — And

dwelt of yore — my loved one, Who now is far — a way — There
when her troth she slight - ed, The ring in twain did spring, — And

dwelt — of yore — my loved — one, Who now ring is far a way. —
when her troth she slight - ed, — The ring in twain did spring. —

cresc.

Come Back to Erin

CLARIBEL

Moderato

p

1. Come back to E - rin, Ma - your - neen, Ma - your - neen,
 2. O - ver the green sea, Ma - your - neen, Ma - your - neen,

*rit.**p a tempo*

Come back, A - roon, to the
 Long shone the white sail that

land of thy birth, —
 bore thee a - way,

Come with the sham-rocks and
 Rid - ing the white waves, that

spring-time, Ma - your - neen,
 fair sum-mer morn - in'

And its Kill - ar - ney shall ring with our mirth.
 Just like a May flow'r a - float on the bay.

Sure, when we sent ye to
 O, but my heart sank, when

beau - ti - ful Eng - land,
 clouds came be - tween us,

Lit - tle we thought of the
 Like a grey cur - tain, the

lone win - ter days,
 rain fall - ing down,

Lit - tle we thought of the
 Hid from my sad eyes the

cresc. *mf*

hush of the star - ling,
path o'er the o - cean,

O - ver the moun - tain, the
Far, far a - way, where my

Bluffs and the Bays! Then
col - leen had flown. Then

Animato *mf*

come back to E - rin, Ma - vour - neen, Ma - vour - neen,

Come back a - gain to the land of thy birth,

Come back to E - rin, Ma - vour - neen, Ma - vour - neen,

cresc. *f*

And it's Kil - lar - ney shall ring with our mirth.

Ben Bolt

J. KNEAS

Moderato

p

mf

1. Oh! don't you re-mem-ber, sweet Al-ice, Ben Bolt, Sweet
 2. Oh! don't you re-mem-ber, the wood, — Ben Bolt, Near the

cresc.

Al-ice with hair so — brown; She wept with de-light when you
 green sun-ny slope of the hill, When oft — we have sung 'neath its

dim.

gave her a smile, And — trem-bled with fear — at your frown. In the
 wide spreading shade, And kept time to the click — of the mill. The

cresc. *f*

old church-yard, in the val-ley, Ben Bolt, In a cor-ner ob-scure and a -
 mill has gone to de-cay, — Ben Bolt, And a qui-et now reigns all a -

dim.

lone — They have fit-ted a slab of — gran-ite so grey, And sweet
 round. — See the old rus-tic porch with its ro-ses so sweet, Lies —

cresc.

Al - ice lies un - der the stone. They have fit - ted a slab of —
 scat-ter'd and fall'n to the ground. See the old rus-tic porch, with its

riten. dim.

gran-ite so grey, And sweet Al - ice lies un - der the stone.
 ro - ses so sweet, Lies — scatter'd and fall'n to the ground.

The Blue Juniata

MRS. M. D. SULLIVAN

Allegretto

mf

1. Wild rovd an Indian girl, Bright Al - fa - ra - ta, Where sweep the
 2. Gay was the mountain song, Of bright Al - fa - ra - ta, Where sweep the

mf

wa-ters Of the blue Ju - ni - a - ta. Swift as an an - te - lope,
 wa-ters Of the blue Ju - ni - a - ta. Strong and true my ar - rows are

cresc. f dim.

Thro' the for-est go-ing; Loose were her jet-ty locks In wa-vy tresses flowing.
 In my painted quiver, Swift goes my light ca-noe A - down the rap-id riv - er.

Beautiful Dreamer

STEPHEN C. FOSTER

Moderato

mf

Beautiful dream-er, wake un-to me, Starlight and dewdrops are wait-ing for
 Beautiful dream-er, out on the sea, Mermaids are chanting the wild lo - re -

mf

thee, _____ Soundsof the rude world heard in the day,
 lei, _____ O-ver the stream - let va-pors are borne,

Lull'd by the moonlight have all pass'd a way! _____ Beau - ti - ful dream - er,
 Wait-ing to fade at the bright com-ing morn. _____ Beau - ti - ful dream - er,

cresc. *dim.*

queen of my song, Listwhile I woo thee, with soft mel-o - dy;
 beam on my heart, E'en as the morn on the streamlet and sea;

mf

Gone are the cares of life's bu-sy throng, Beau-ti-ful dreamer, awake un-to
 Then will all clouds of sor-row de-part, Beau-ti-ful dreamer, awake un-to

me! Beau-ti-ful dreamer, a-wake un-to me.

The Blue Bells of Scotland

MRS. J. GRANT

Moderato

1. Oh! where, tell me where is your Highland laddie gone? Oh! where, tell me where is your
2. Oh! where, tell me where did your Highland laddie dwell? Oh! where, tell me where did your

Highland lad-die gone? He's gone with streaming ban-ners, Where noble deeds are done, And it's
Highland lad-die dwell? He dwelt in bon-nie Scot-land, Where blooms the sweet blue bell, And it's

oh! in my heart I wish him safe at home, He's gone with streaming ban-ners Where
oh! in my heart I lo'e my lad-die well, He dwelt in bon-nie Scot-land, Where

no-ble deeds are done, And it's oh! in my heart I wish him safe at home.
blooms the sweet blue bell, And it's oh! in my heart I lo'e my lad-die well.

Afterwards

MARY MARK LEMON

J.W. MULLEN

Moderato espressivo

p

1 Af - ter the day has sung its song of sor - row
 2 Some - times my heart grows wea - ry of its sad - ness,

And one by one the gold-en stars ap - pear,
 Some-times my life grows wea - ry of its pain;

p

I lin - ger yet where
 Then love, I wait, and

p poco rit.

once we met, be - lov - ed,
 list - en for your whis - per,

And seem to feel thy
 Till tears de - part and

spir - it still is near.
 sunshine comes a - gain.

Tempo

dolce

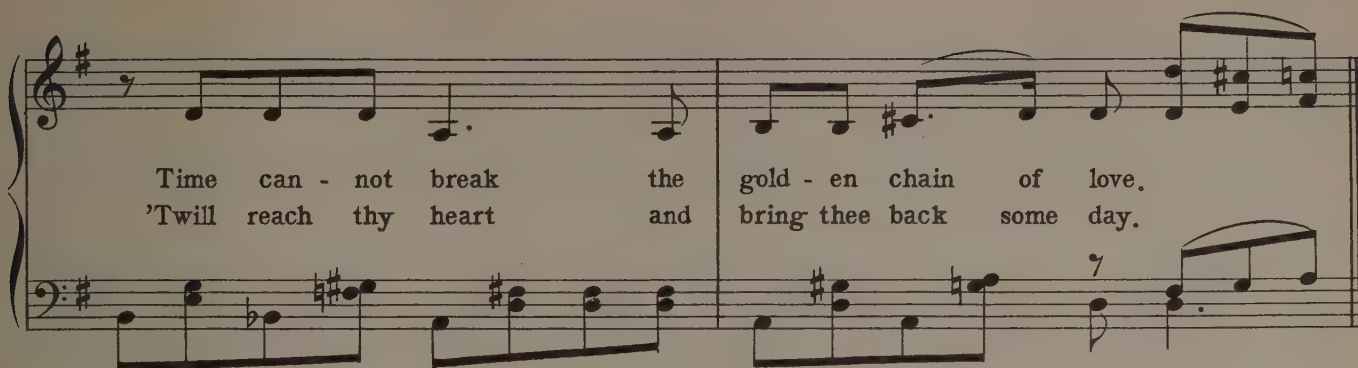
The flow'rs have fled that blossom'd in the spring - tide,
 It can - not be that we should part for - ev - er,

sf

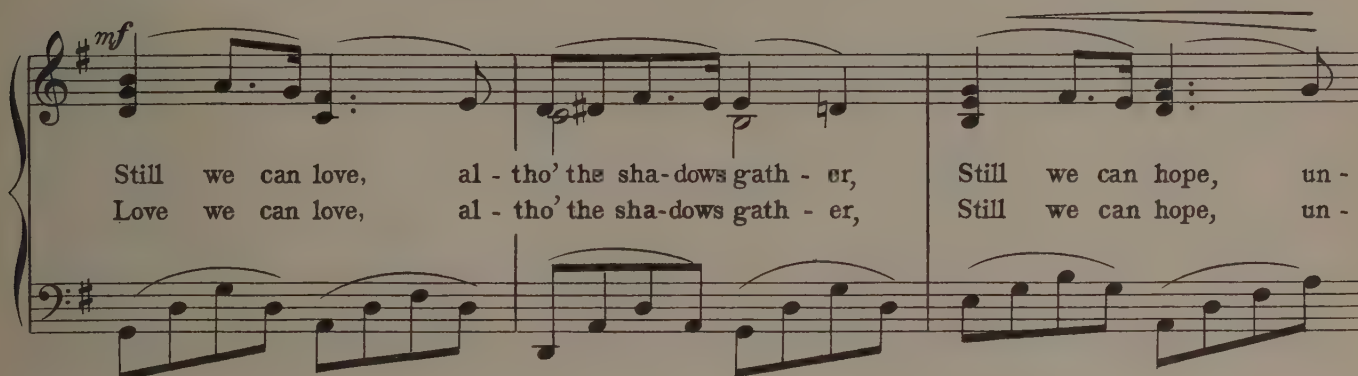
The birds are mute that
 That love's sweet song is

sang their songs a - bove;
 hush'd for us al - way;

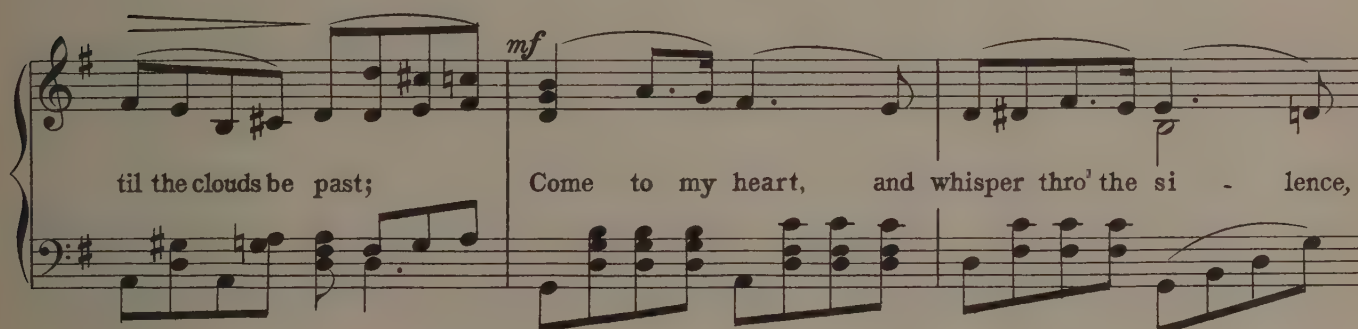
And tho' the years have drift - ed us a - sun - der,
 I hear it yet, al - tho' its theme be al - ter'd,



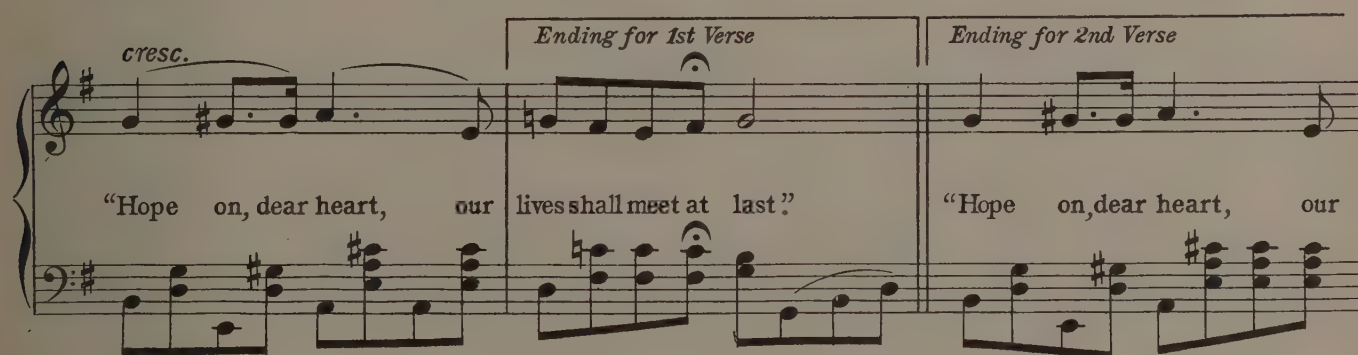
Time can - not break the gold - en chain of love.
'Twill reach thy heart and bring thee back some day.



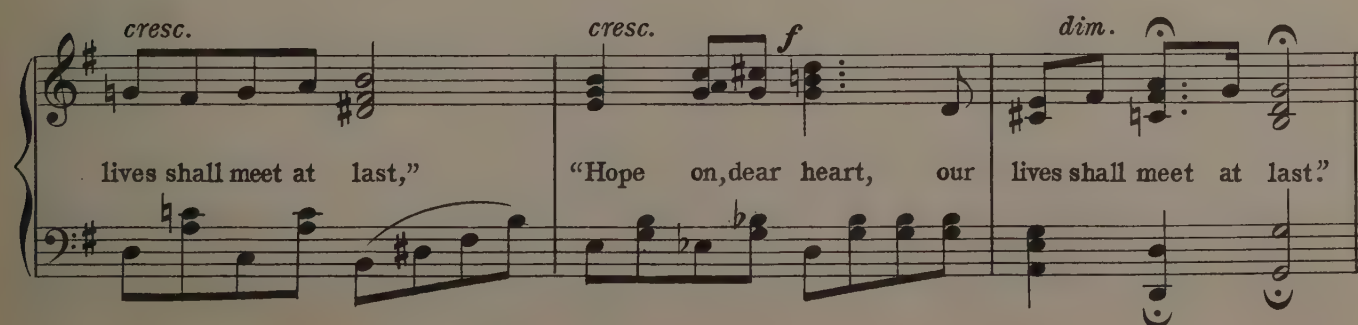
mf
Still we can love, al - tho' the sha-dows gath - er, Still we can hope, un -
Love we can love, al - tho' the sha-dows gath - er, Still we can hope, un -



mf
til the clouds be past; Come to my heart, and whisper thro' the si - lence,



cresc.
"Hope on, dear heart, our lives shall meet at last."
Ending for 1st Verse
Ending for 2nd Verse
"Hope on, dear heart, our



cresc.
lives shall meet at last,"
cresc. f
"Hope on, dear heart, our lives shall meet at last."
dim.

That is Love

FELIX MCGLENNON

March Tempo

mf

1. Love, sweet love, is the po-et's theme, — Love, sweet love, is the po-et's
 2. Love, sweet love, how the world's mis-placed, — Love, sweet love, how the theme's dis-

dream, —
 graced, —

What is the love of which they sing? —
 What is a fond lover's ar-dent

On - ly a phantom, un-real
 glance? — What is a maiden's shy ad-

thing!
 vance?

'Tis but the dall - iance, the dalliance of youth and maid,
 What is the pres - sure, the pressure of am' - rous lips!

'Tis but the pas - sion, the passion and vows that fade:
 What is the pres - sure, the pressure of fin - ger tips?

'Tis not the Heav'n, the —
 On - ly the pleas - ure —

Heav'n im-plant - ing glow That
 of a pass - ing day, 'Tis

true hearts call love, ah —
 not the love that will —

no, ah, no!
 live for aye.

CHORUS
Not too fast

See a moth-er gaz-ing on her
See a fath-er stand-ing at his

ba-by boy,
cot-tage door,

With ec-stat-ic eyes and heart that
Watch-ing ba-by in the gut-ter

fills with joy;
rol-ling o'er,

He to her is pur-est gold with-
Laugh-ing at his mer-ry pranks, but

out al-loy,
hark a roar,

cresc.
For him how she prays to Heav'n a-
Help, oh, help him, gracious Heav'n a-

bove.
bove.

dim. mf
How she guides his foot-steps thro' this
Dash-ing down the road there come's a

vale of strife,
mad-dened horse,

Watch-es o'er his bed-side when in-
Out the fa-ther rush-es with re-

fect-ions' rife,
sist-less force,

rit.
Risk-ing for her ba-by boy her health, her life, That is
Saves the child, but he lies there a man-gled corpse, That is

love, That is love.
love, That is love.

Bid Me Good-Bye

F.E.WEATHERLY

F.P.TOSTI

Moderato

mf *cresc.*

1. If in your heart a cor - ner lies That has no place for
2. Man's love is like the rest - less waves, Ev - er at rise and

dim.

2nd verse rit.

cresc.

me, _____ You do not love me as I deem That love should
fall, _____ The on - ly love a wo - man craves, It must be

*dim.**cresc.*
pa tempo

ev - er be. _____ Is there a sin - gle joy or pain
all in all. _____ Ask me no more if I re - gret,

*dim.**cresc.*

That I may nev - er know? _____ Take back your love, it
You need not care to know; _____ A wo - man's heart does

is in vain, Bid me good - bye, and go. _____
not for - get, Bid me good bye, and go. _____

cresc.
mf

You do not love me no, Bid me good - bye, and go;

cresc.

Good - bye, good - bye, 'tis bet - ter so, Bid me good - bye, and

cresc.

go. You do not love me, no,

cresc.

Bid me good - bye, and go. Good - bye, good - bye 'tis

dim. *rit.*

bet - ter so, Bid me good - bye, and go.

Believe Me If All Those Endearing Young Charms

THOMAS MOORE

Moderato

mf

1. Be - lieve me if all those en - dearing young charms, Which I gaze on so fond - ly to -
2. It is not — while beau - ty and youth are thine own, And thy cheeks unprofan'd by a

day, — Were to change by to - mor - row and fleet in my arms, Like fai - ry gifts fad - ing a -
tear, — That the fer - vor and faith of a soul can be known, To which time will but make thee more

way, — Thou would'st still be a - dor'd as this mo - ment thou art, Let thy
dear! — Oh! the heart that has tru - ly lov'd nev - er for - gets, But as

love - li - ness fade as it will, — And a - round the dear ru - in each
tru - ly loves on to the close, — As the sun - flow - er turns on her

wish of my heart, Would en - twine it - self ver - dant - ly
god, when he sets, The same look which she turn'd when he

still. —
rose! —

Ever of Thee

GEORGE LINLEY

FOLEY HALL

Moderato

p

1. Ev - er of thee, I'm fond - ly dream-ing, Thy gen-tle voice my
 2. Ev - er of thee, when sad and lone - ly, Wan-dring a - far my

spir - it can cheer; Thou wert the star that mild - ly beam - ing,
 soul joy'd to dwell, Ah! then I felt I loved thee on - ly,

cresc. *dim.*

Shone o'er my path when all was dark and drear. Still in my heart thy
 All seemed to fade be - fore af - fec - tion's spell. Years have not chilled the

cresc. *dim.*

form I cher - ish, Ev' - ry kind thought, like a bird, flies to thee; Ah! —
 love I cher - ish, True as the stars hath my heart been to thee; Ah! —

nev - er, till life and mem - 'ry — per - ish, Can I for - get how
 nev - er, till life and mem - 'ry — per - ish, Can I for - get how

dear thou art to me. Morn, noon, and night, Where - e'er I maybe, —
dear thou art to me. Morn, noon, and night Where - e'er I maybe, —

cresc. Fond - ly I'm dream-ing — *dim.* ev - er of thee, *cresc.* Fond - ly I'm dream-ing ev - er of thee.

Rory O'More

SAMUEL LOVER

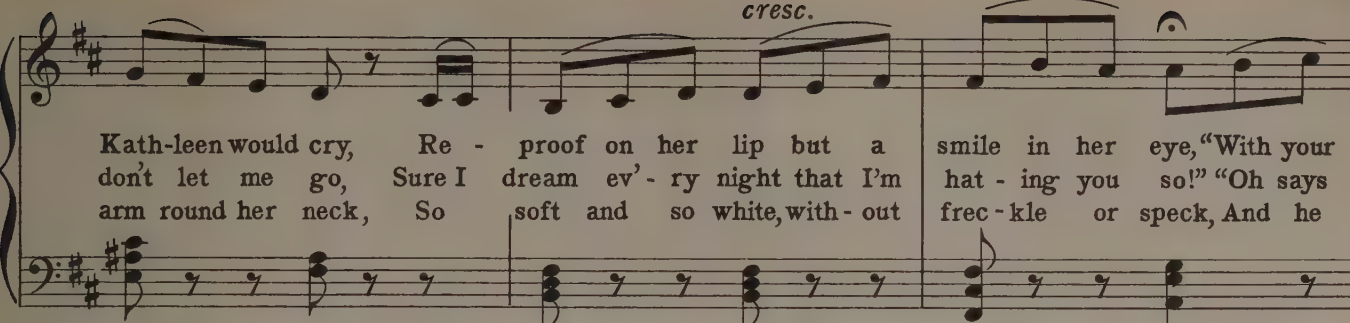
Lively

mf 1. Young Ro - ry, O'More courted Kath - a - leen Bawn, He was bold as a hawk, and she
2. "In - deed then" says Kathleen "don't think of the like, For I half gave a prom - ise to
3. "Ar-rah" Kathleen, my dar - lint, you've teaz'd me e - nough, And I've thrash'd for your sake Dinny

soft as the dawn; He — wish'd in his heart pret - ty Kath - leen to please, And he
sooth - er - ing Mike; The — ground that I walk on he loves, I'll be bound "Faith" says
Grimes and Jim Duff, And I've made my - self drink - ing your health quite a baste, So I

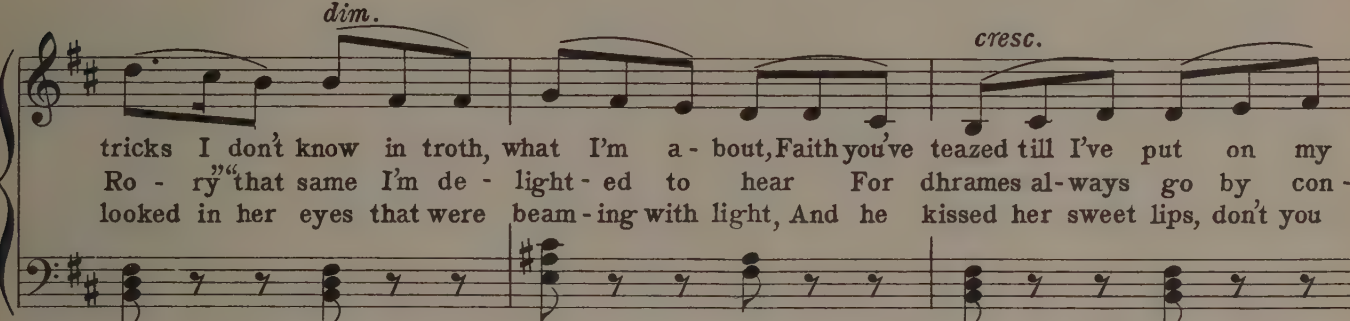
thought the best way to do that was to teaze, "Now Ro - ry, be ais - y" sweet
Ro - ry "I'd rath - er love you than the ground," "Now Ro - ry, I'll cry if you
think af - ter that, I may talk to the Priest" Then Ro - ry, the rogue, stole his

cresc.

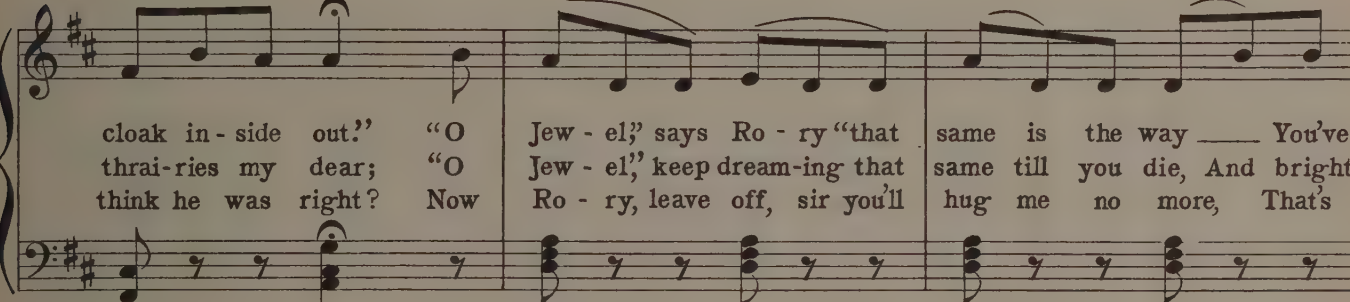


Kath-leen would cry, Re - proof on her lip but a smile in her eye, "With your
don't let me go, Sure I dream ev' - ry night that I'm hat - ing you so!" "Oh says
arm round her neck, So soft and so white, with - out frec - kle or speck, And he

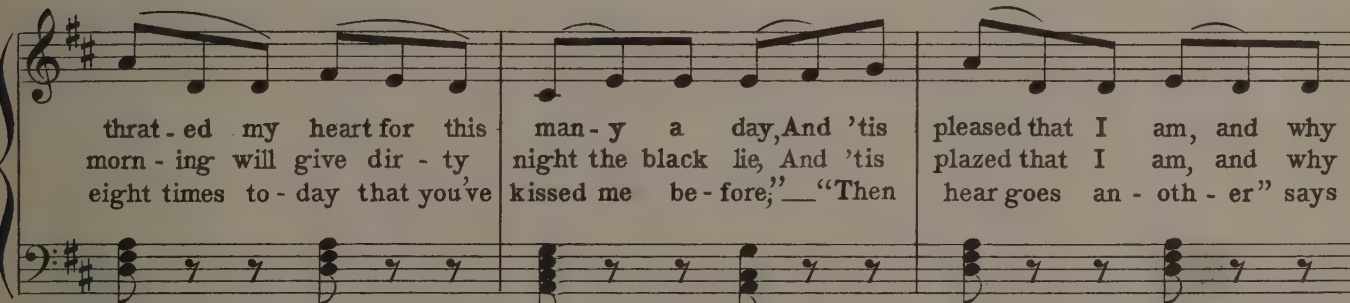
dim. *cresc.*



tricks I don't know in troth, what I'm a - bout, Faith you've teased till I've put on my
Ro - ry "that same I'm de - light - ed to hear For dhramas al - ways go by con -
looked in her eyes that were beam - ing with light, And he kissed her sweet lips, don't you

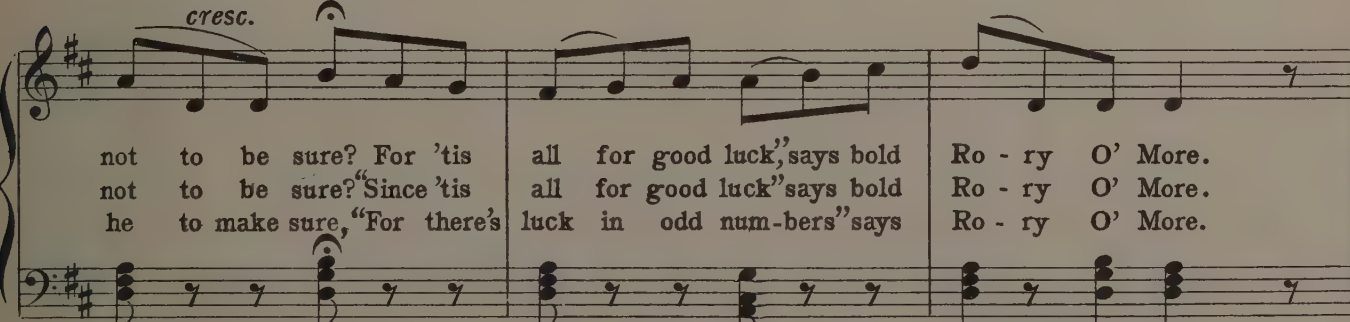


cloak in - side out?" "O Jew - el," says Ro - ry "that same is the way — You've
thrai - ries my dear; "O Jew - el," keep dream - ing that same till you die, And bright
think he was right? Now Ro - ry, leave off, sir you'll hug me no more, That's



thrat - ed my heart for this man - y a day, And 'tis pleased that I am, and why
morn - ing will give dir - ty night the black lie, And 'tis plazed that I am, and why
eight times to - day that you've kissed me be - fore," — "Then hear goes an - oth - er" says

cresc.



not to be sure? For 'tis all for good luck," says bold Ro - ry O' More.
not to be sure? "Since 'tis all for good luck" says bold Ro - ry O' More.
he to make sure, "For there's luck in odd num - bers" says Ro - ry O' More.

Love, I Will Love You Ever

F. DESPREZ

P. BUCALOSSI

Slowly with feeling

mf

1. Be - neath the trees to - geth - er, They wan - der'd hand in hand, _____ Oh!
 2. Be - neath the trees to - geth - er, They went a - long a - part, _____ Oh!

dim.

it was sum - mer weath - er! And Love was in the land; Their
 it was au - tumn weath - er! And heart had turn'd from heart; A -

cresc.

hearts were light, the sun shone bright, And as they went a - long, _____ With
 cross the wold, the air came cold, The mists rose dull and grey, _____ And

cresc.

voi - ces sweet - ly min - gled. They sang the old, old song: _____
 in their ears like a mock - ing voice, They heard the well known lay: _____

Waltz Time

mf

Love, I will love you ev - er! Love, I will leave you nev -
 Love, I will love you ev - er! Love, I will leave you nev -

cresc. 1. er! Ev - er to me, Pre - cious to be, Nev - er to part,
er! Faith - ful and true,

dim. 2. Heart bound to heart, Ev - er am I, Nev - er to say good - bye!

You and I

CLARIBEL

Moderato
mf

1. We sat by the riv - er, you and I, In the
2. 'Tis years since we part - ed, you and I, In that

sweet sum - mer time, long a - go, So -- smooth - ly the wa - ter glid - ed
sweet sum - mer time, long a - go, And I smile as I pass the riv - er

by, Mak - ing mu - sic in its tran - quil flow; We
by, And I gaze in - to the shadow depths be - low: I

threw two—leaf-lets, you and I, To the riv - er as it wan - der'd
look on the grass and bending reeds, And I lis - ten to the sooth - ing

cresc.
on, And— one was— rent and left to die, And the
song, And I en - vy the calm and hap - py life, Of the

dim.
oth - er float - ed forward all a - lone, And oh! we were sadden'd, you and
riv - er as it sings and flows a - long, For oh! how its song brings back to

I, For we felt that our youth's gold - en dream Might
me, The shade of our youth's gold - en dream, In the

cresc.
fade, and our lives be sever'd soon, As the two leaves were parted on the stream.
days ere we part - ed, you and I, As the two leaves were parted on the stream.

Will You Love Me Then as Now?

F. WEILAND

Andante

mf

1 You have told me that you love me, And your heart's thoughts seem to
 2 Though our youth may pass un- cloud-ed, In a peace-ful hap - py

Speak, As you look on me so fond-ly, And the life-blood, and the life-blood tints your
 home, Yet as year on year ad- van-ces, Changes must — changes must up-on us

cheek. May I trust that these warm — feel - ings Nev-er
 come. For the step will lose its — light - ness, And the

will grow — cold — and — strange, And that you'll re - main un -
 hair be — chang'd to — gray, Eyes once bright give up their

alter'd, In this wea-ry world, this wea - ry world of change! — When the
 brightness, And the hopes of youth, the hopes of youth, de cay, — When all

shades of care or sor-row Dim mine eyes and cloud my
these have passed up - on me And stern age has touch'd my

brow, brow, And my spir- it sinks with- in me, Will you
Will the change find you un - chang-ing, Will you

love me, will you love me then as now?
love me, will you love me then as now?

My Old Dutch

ALBERT CHEVALIER

CHARLES INGLE

Moderato espressivo

mf

1 I've got a pal, A reg-lar out-an'-out-er, She's a dear, good old gal, I'll
2 I calls'er Sal, 'Er prop-er name is Sair-er, An, yer may find a gal, As
3 Sweet, fine old gal, For worlds I would'nt lose 'er, She's a dear good old gal, An'
4 I see yer, Sal, Yer pret-ty rib-bons sportin'! Ma-ny years now old gal, Since

tell yer all a - bout 'er. It's ma - ny years since first we met, 'Er
you'd con - sid - er fair - er; She ain't a an - gel, she can start A
that's what made me choose'er. She's stuck to me tho' thick and thin, When
them young days of court-in' I ain't a cow - ard, still I trust, When

*dim.**rit.*

'air was then as black as jet, It's whit-er now, but she don't fret—Not my old gal! We've
 jaw-in' till it makes you smart, She's just a wo-man bless'er 'eart, Is my old gal! We've
 luck was out, when luck was in; Ah, wot a wife to me she's been, An' wot a pal! We've
 we've to part, as part we must, That death may come and take me fust To wait my pal! We've

CHORUS

*a tempo**mf*

been to- geth- er now for for- ty years, An' it don't seem a day too

much! There aint a la- dy liv- in' in the land As I'd

*dim.**cresc.**f*

swop for my dear, old Dutch— There aint a la- dy liv- in'

dim.

in the land As I'd swop for my dear, old Dutch.

The Future Mrs. 'Awkins

ALBERT CHEVALIER

Moderato

mf

1. I knows a lit - tle do - ner,
 2. I shan't for-git our meet - in',
 3. She wears a art - ful bon - net,

I'm a-bout to own 'er, She's a-goin' to mar - ry
 "G'- arm,'was 'er greet-in', "Just yer mind wot you're a -
 fea - thers stuck up - on it, Cov - er - in' a fringe all

me.
 bout;
 curled;

At
 'Er
 She's

fust she said she would - n't,
 pret - ty 'ead she throws up,
 just a - bout the sweet - est,

then she said she could - n't,
 then she turns 'er nose up,
 pret - ti - est and neat - est

Then she whis - pered "Well, I'll
 Say - in' "let me go, I'll
 Do - ner in the wide, wide

see."
 shout!
 world!

Sez
 "I
 And

I, "be Mis - sis 'Aw - kins,
 like your style,'sez Li - zer,
 she'll be Mis - sis 'Aw - kins,

Mis - sis 'En - 'ry 'Aw - kins,
 thought as I'd sur - prise 'er,
 Mis - sis 'En - 'ry 'Aw - kins

Or a - crost the seas I'll
 Cops 'er round the waist like
 Got 'er for to name the

roam.
 this!
 day;

So
 Sez
 —

'elp me bob I'm cra - zy,
 she "I must be dream - in',
 Set - tled it last Mon - day

Li - zer you're a dai - zy,
 Chuck it I'll start scream - in',
 so to church on Sun - day

Won't yer share my 'um - ble
 "If yer do" sez I, "I'll
 Off we trots the don - key

cresc.

f *dim.* *mf* *3* *3*

'ome?" "Won't yer?" Oh! Li - zer! Sweet Li - zer!
 kiss." "Now then" Oh! Li - zer! Sweet Li - zer!
 shay! "Now then" Oh! Li - zer! Sweet Li - zer!

If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?
 If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?
 If yer die an old maid you'll 'ave on - ly yerself to blame! D'y'ear Li - zer?

3 *3*

Dear Li - zer! 'Ow d'yer fan - cy 'Aw - kins for yer o - ther name?
 Dear Li - zer! 'Ow d'yer fan - cy 'Aw - kins for yer o - ther name?
 Dear Li - zer! Mis - sis 'En - ry 'Aw - kins is a fust class name?

When the Corn is Waving, Annie Dear

C. BLAMPHIN

Moderato *mf*

1. When the corn is wav - ing An - nie dear, Oh meet me by the stile, To
 2. When the corn is wav - ing An - nie dear, Our tales of love we'll tell, Be -

cresc. *f* *dim.*

hear thy gen - tle voice a - gain, And greet thy winning smile; The
 side the gen - tle flow - ing stream, That both our hearts know well; Where

mf

moon will be at full, love, The stars will bright - ly
wild flow'rs in their beau - ty, Will scent the ev' - ning

cresc.

gleam, Oh, come, my Queen of night, love, And -
breeze, Oh, haste, the stars are peep - ing, And the

dim. *mf*

grace the beau - teous scene When the corn is wav - ing,
moon's be - hind the trees, When the corn is wav - ing,

An - nie dear, Oh, meet me by the stile, To

cresc. *f* *dim.*

hear thy gen - tle voice a - gain, And greet thy win - ning smile.

Some Day

HUGH CONWAY

MILTON WELLINGS

Moderato

mf

1. I know not when the day shall be, I know not when our eyes may meet, — What
2. I know not are you far or near, Or are you dead, or that you live, — I

welcome you may give to me, Or will your words be sad or sweet: It may not
know not who the blame should bear, Or who should plead or who for - give; But when we

be 'till years have pass'd, — 'Till eyes are dim and tress-es gray, — The
meet some day, some day, — Eyes clear - ergrown the truth may see, — And

world is wide, but, love at last, Our hands, our hearts, must meet some day.
ev'-ry cloud shall roll a - way That dark-ens, love, twixt you and me.

Tenderly

mf

Some day, some day, some day I shall meet you,

cresc.

Love, I know not when or how, Love, I know not when or how;

expressively

f On - ly this, on - ly this, this, that once you loved me,

rit.

On - ly this, I love you now, I love you now, I love you now.

Over the Garden Wall

HARRY HUNTER

G. D. FOX

Lively

mf

1. Oh, my love stood un-der the wal- nut tree, O-ver the garden wall, — She
2. But her fa - ther stamp'd and her fa-ther raved, O-ver the garden wall, — And

cresc.

whis-pered and said she'd be true to me, O-ver the gar - den wall. — She'd
like an old mad - man he be-haved, O-ver the gar - den wall. — She

dim.

mf *cresc.*

beau-ti-ful eyes, and beau-ti-ful hair, She was not ve-ry tall, So she stood on a chair, And
made a bou-quet of ro-ses red, But im-me-di-ate-ly I popped up my head, He

f

man-y a time have I kissed her there, O-ver the gar-den wall. _____
gave me a buck-et of wa-ter in-stead O-ver the gar-den wall. _____

CHORUS *mf* *cresc.*

O-ver the gar-den wall, _____ The sweet-est girl of all. _____ There

cresc. *f*

nev-er were yet such eyes of jet, And you may bet I'll nev-er for-get The

dim.

night our lips in kiss-es met, O-ver the gar-den wall. _____

Mary and John

OSWALD STOLL

Waltz Time

mf

1. Ma - ry and John down in a dis - tant old
 2. Ma - ry turned round, just went a step or two
 3. Tears filled her eyes as with her a - pron she

cresc.

vil - lage, Fell deep in love and were en -
 from him, Then at her John one fare - well
 cov - ered Her pret - ty face, heav - ing a

dim. *mf*

gag'd to be wed; But one fine day
 sly glance she took; Think - ing per - haps,
 heart-rend - ing sigh; All now seems o'er,

up went the sweet nose of Ma - ry, At what her
 he was al - rea - dy re - pent - ing, But all he
 what was the use of her stay - ing, Turn - ing to

cresc. *dim.*

John of some oth - er girl had said.
 said was "why don't you take your hook."
 John she then gent - ly said "Good - bye."

mf *cresc.*

John simply smiled, he was much giv - en to
 Out came his pipe, soon clouds of smoke he was
 Up like a shot jumped the young fel - low all

dim. *mf* *cresc.*

teas - ing, And some old song - soft - ly he
 puff - ing, In to the air stretch'd out full
 smil - ing, Touched to the heart by such a

dim. *mf* *cresc.*

start-ed to sing. Ma - ry with rage
 lengthon the green Ma - ry stood by
 ten-der fare - well Kissed all the tears

dim. *mf*

ev' - ry mo - ment grew warm - er, And at his
 some-how her heart was nigh break - ing, Had John be -
 from the sweet face of his Ma - ry, Told her the

cresc.

feet threw their en - gage - ment ring. "I
 come tired of his vil - lage queen? "Well,
 tales fond lov - ers al - ways tell, "Then

mf

won't be your wife" said Ma - ry, "Thank good-ness for that" said
 am I to go?" said Ma - ry, "I don't care a rap," said
 John - ny can - ud - led Ma - ry, And Ma - ry can - ud - led

f *mf*

John. "I hate such a brute," said Ma - ry, "But o - ther girls
 John. "To spite you I won't," said Ma - ry, "Well may be yer
 John. He vow'd that fair - er fai - ry, He nev - er had

f

don't," said John. "I'm go - ing back to the dai - ry," "Well,
 won't," said John. "Oh why are you so con - tra - ry, I'll
 gazed up - on, And while lit - tle Ma - ry's laugh - ing, Her

mf *cresc.*

that's just as well" said he. "I hope you'll be at the
 drown my - self, sir," said she. Said John "on your way, dear
 head rest - ing on his breast, With that I'll con - clude the

wed - ding of Mol - ly Ma - lone and me."
 Ma - ry, Send Mol - ly Ma - lone to me."
 sto - ry, No doubt you can guess the rest.

Dream Faces

W. M. HUTCHINSON

Moderato

p

1. The shad - ows lie a - cross the dim old room, The fire - light
more I see a - cross the dis - tant years A face, long

glows and fades in - to the gloom, While mem - 'ry sails to a child - hood's distant
gone with all its smiles and tears Once more I press a ten - der, lov - ing

shore, And dreams, and dreams of days that are no more.
hand, And with my dar - ling 'neath the old oak stand.

% Allegro

mf

Sweet dream - land fa - ces, pass - ing to and fro, Bring back to

cresc. *dim.*

mem - 'ry days of long a - go, Mur - mur - ing gent - ly

thro' a mist of pain, Hope on, dear loved one, we shall meet a -

Moderato

1. gain! Once 2. gain! But all I loved are gone, And I a-lone in life, To

wait, and wait, and wait, Till Death shall end the strife; Un - til once more I

dim. *cresc.*

join The hearts that loved me best, Where the wick - ed cease from

f

troub-ling And the wea - ry are at rest!

D.S. % to Sign

CODA

gain, — We shall meet, shall meet a - gain

No Sir!

A.M. WAKEFIELD

Allegretto

1. Tell me one thing, — tell me
2. Fath-er was — a Span-ish
3. If when walking — in the
4. If when walking — in the

tru - ly, Tell me why you scorn me so, Tell me
mer-chant, And be - fore he went to sea, He told me
gar - den, Plucking flow'rs all wet with dew, Tell me
gar - den, I should ask you to be mine, And should

why, when ask'd a ques-tion, You will al-ways — an-swer no?
to be sure and answer no! to me.
will you be of - fend - ed, If I all you — said to you?
tell you that I love you, Would you then — my heart de - cline?

No sir! no sir! no sir! no — sir!

No sir! no sir! no sir! no!

Take Back the Heart

CLARIBEL

Waltz Tempo

mf

1. Take back the heart that thou gav - est, What is my an-guish to
 2. Then when at last o - ver tak - en, Time flings its fet-ters o'er

cresc.

thee? _____ Take back the free-dom thou crav - - est,
 thee? _____ Come with a trust still un - shak - - en,

dim. *mf*

Leav - ing the fet - ters to me; _____ Take back the vows thou hast
 Come back a cap - tive to me; _____ Come back in sad - ness or

cresc. *dim.*

spo - - ken, _____ Fling them a - side and be free, _____
 sor - - row, _____ Once more my dar - ling to be, _____

mf *cresc.* *dim.*

Smile o'er each pi - ti - ful to - - ken, _____ Leav - ing the sor - row for
 Come as of old, love, to bor - - row, _____ Glimp - ses of sun - light from

me,
me,
Drink deep of
Love shall re -
life's fond il -
sume her do -
lu min -
sion,
ion,

cresc.
Gaze on the storm-cloud and flee, *dim.* Swift - ly through strife and con -
Striv - ing no more to be free, When on her world-wea - ry

dim.
fu - sion Leav - ing the bur - den to me.
pin - ion Flies back my lost love to me.

Tapping at the Garden Gate

J. LOKER

Allegro

S.W. NEW

mf
1. Who's that tapping at the gar-den gate? Tap, tap, tap-ping at the gar-den gate?
2. O you sly lit-tle "Fox" you know, Fid - get - ting a - bout un - til you go,

Ev - ry night, I have heard of late, Some-bo-dy tap-ping at the gar-den gate.
Drop'd the sugar spoon! Why - there it lies, Bless the girl where are your eyes.

f

What, you shy lit-tle puss! don't know! Why do you blush and fal-ter so!
 Were I a-ble to leave my chair, Soon would I find out who is there:

dim.

What are you look-ing for un-der the chair? The tap, tap, tap-ping comes
 Don't tell me you think it's the cat, Cats don't tap, tap, —

mf

not from there. Ev - 'ry night a - bout half past eight, There's
 tap like that, Cats don't know when it's half past eight, And

cresc. *f*

tap, tap, — tap-ping at the gar-den gate. Ev - 'ry night a - bout
 come tap, — tap-ping at the gar-den gate. Cats don't know when it's

half past eight, There's tap, — tap, — tap-ping at the gar-den gate.
 half past eight, And come — tap, — tap-ping at the gar-den gate.

Come Where My Love Lies Dreaming

STEPHEN C. FOSTER

Moderato

p

Come where my love lies dream - ing, Dream - ing the hap - py hours a -

way; In vis - ions bright re - deem - ing The fleet - ing joys of

mf

day. Dream - ing the hap - py hours,

dim.

p

Dream - ing the hap - py hours a - way, Come where my love lies

dream - ing, ' Yes, is sweet - ly dream - ing the hap - py hours a - way.

Interlude

mf

mf
Come with a lute, come with a lay, My own love is sweet-ly

dream - ing, Her beauty beaming; Come where my love lies

dreaming, Yes, is sweetly dream - ing the hap - py hours a - way.

Interlude

mf

p Soft is her slum - ber, thoughts bright and free Dance through her dreams like

gushing mel-o - dy; Light is her young heart, light may it be,

Wheth - er a-wake or dream - ing. *mf* Come where my love lies dream - ing,

dim. Dream - ing the hap-py hours a - way, *cresc.* Come where my love lies

dream-ing, Yes, is sweet-ly dream-ing the hap-py hours a - way.

The Kerry Dance

J.L. MOLLOY

Vivace

mf

1. O, the days of the Ker - ry danc-ing, O, the ring of the pi - per's tune!
 2. Was there ev - er a sweet - er col - leen In the dance than Ei - ly Moore!

O, for one of those hours of glad-ness, Gone a-las! like our youth, too soon;
 Or a proud - er lad than Tha - dy, As he bold - ly took the floor!

p
 When the boys be - gan to gath - er In the glen of a sum - mer night:
 "Lads and lass - es to - your pla - ces, Up the mid-dle and down a - gain."

And the Ker - ry pi - per's tun - ing Made us long - with wild de - light;
 Ah! the mer - ry heart - ed laugh - ter Ring - ing thro' the hap - py glen!

rit.
 O, to think of it, O, to dream of it, Fills my heart with tears!

a tempo

mf O, the days of the Ker - ry danc-ing, O, the ring of the pi - per's tune!

rall.

O, for one of those hours of glad - ness, Gone, a - las! like our

1st ending youth too soon. *2nd ending* Youth too soon. *Piu Lento* Time goes on ——— and the

hap - py years are dead, ——— And one by

one, ——— the mer - ry hearts have fled. ———

Si - lent now is the wild and lone - ly glen, Where the

bright glad laugh will ech - o ne'er a - gain.

On - ly dream - ing of days gone by fills my heart with tears.

Lento
p
Lov - ing voi - ces of old com - pan - ions, Steal - ing out of the past once more,

And the sound of the dear old mu - sic, Soft and sweet as in days of yore:

accel.

When the boys be - gan to gath - er in the glen, of a sum - mer night,

f

And the Ker - ry pi - per's tun - ing, Made us long with wild de - light.

rit. *mf a tempo*

O, to think of it, O, to dream of it, Fills my heart with tears! O, the days of the

piu lento al fine

Ker - ry danc - ing, O, the ring of the pi - per's tune! O, for one of those

hours of glad - ness, Gone, a - las! like our youth too soon!

Listen to the Mocking Bird

ALICE HAWTHORNE

Moderato

mf

1. I'm dream-ing now of — Hal-ly, — sweet Hal-ly, — sweet Hal-ly, — I'm
 2. Ah! well I yet re - mem-ber, — re - mem-ber, — re - mem-ber, — Ah!

cresc. *f* *dim.*

dream - ing now of — Hal-ly, — For the thought of her is one that nev - er
 well I yet re - mem-ber, — When we gath-er'd in the cot-ton side by

mf

dies;
side:

She's
'Twas

sleep - ing in the — val-ley, — the —
 in the mild Sep - tem-ber, — Sep -

val-ley, — the — val-ley, — She's sleep - ing in the —
 tem-ber, — Sep - tem-ber, — 'Twas in the mild Sep -

cresc. *f* *dim.* *mf*

val-ley, — And the mock-ing bird is sing-ing where she lies. Lis-ten to the
 tem-ber, — And the mock-ing bird was singing far and wide. Lis ten to the

cresc.

mock-ing bird, Lis-ten to the mock-ing bird, The mock-ing bird still singing o'er her

grave: Lis-ten to the mock-ing bird, Lis-ten to the

mock-ing bird, Still sing-ing where the weep-ing wil-lows wave.

When You and I Were Young, Maggie

G. W. JOHNSON

J. A. BUTTERFIELD

Moderato

mf

1. I wandered to-day to the hill, Maggie, To watch the scene be-low; The
2. A cit-y so si-lent and lone, Maggie, Where the young and the gay and the best, In

creek and the creaking old mill, Mag-gie, As we used to long a-go. The
polished white mansions of stone, Mag-gie, Have each found a place of rest, Is

cresc.

green grove is gone from the hill, Mag-gie, Where first the dai - sies —
 built where the birds used to play, Mag-gie, And join in the songs that were

dim. *mf*

sprung; The creak - ing old mill is — still, Mag - gie, Since
 sung; For we sang as — gay as — they, Mag - gie, When

dim. *p*

you and — I were — young. And now we are a - ged and
 you and — I were — young. And now we are a - ged and

cresc. *f* *dim.*

gray, Mag-gie, And the tri - als of life — near - ly done; Let us

mf

sing of the days that are gone, Mag-gie, When you and I were young.

